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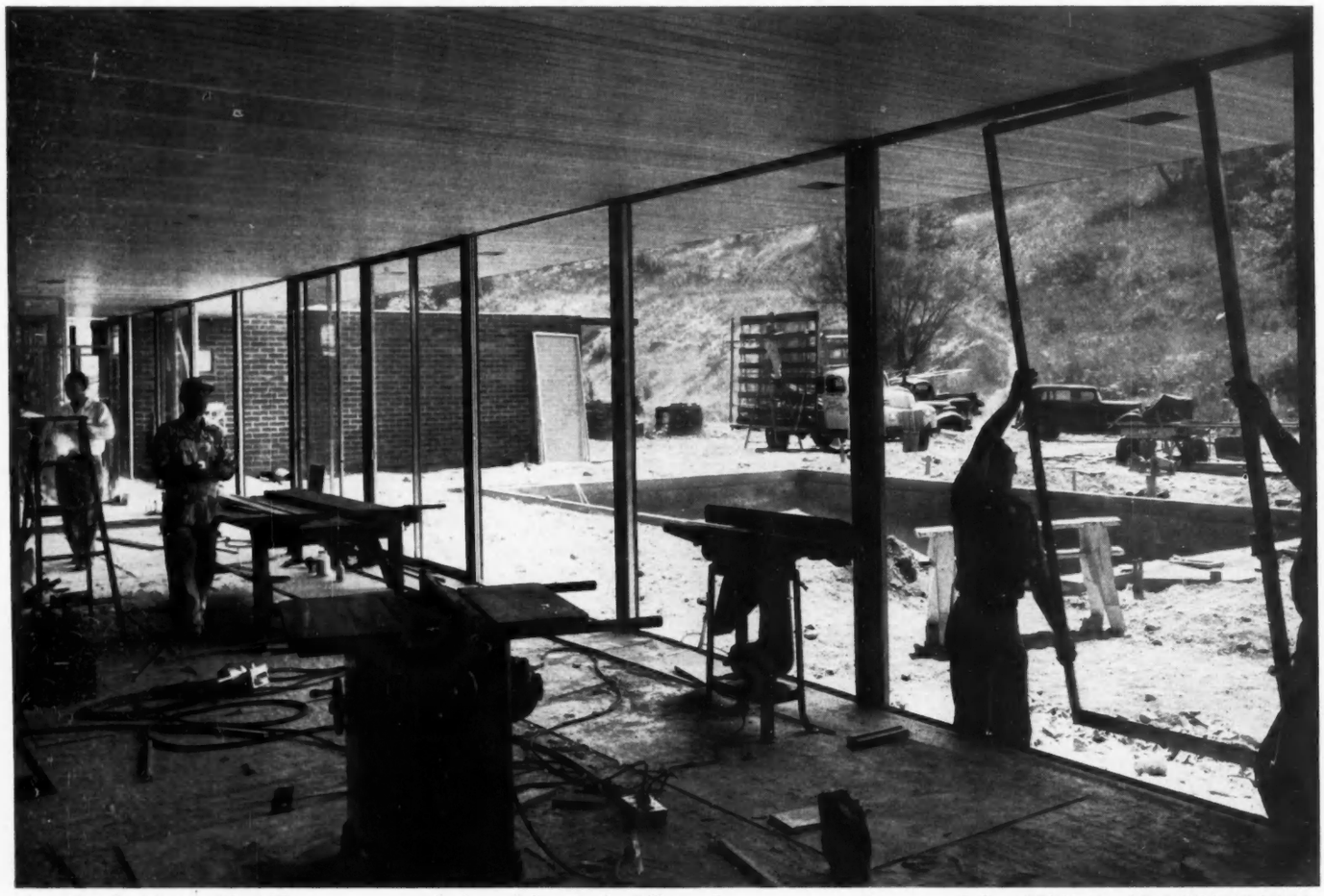

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PANAVIEW

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MUSIC

PETER YATES

Oscar Moss was a wealthy man who did not parade his wealth. He came voluntarily to the help of Evenings on the Roof when that organization had succeeded largely enough to be no longer self-supporting. I do not believe that a concert-giving body, if it qualify its standards to accord with the tastes of those who are financially able to assist it, can retain any standard. Oscar Moss agreed with that opinion. He did not ever, except by suggestion and never with the weight of money behind it, attempt to impose his tastes on this musical activity, which without his help might not have continued to exist. The Southern California Chamber of Music Society, which he founded, was framed to his rule and to support the Roof; he never confused his firm rule with that support. He was the rare patron who has an imagination awake to new experience, who does not count the audience or inquire among his acquaintances to confirm his enjoyment. He was never a spokesman for the audience, or for any element of that audience, against our declaration: "The concerts are for the pleasure of the performers and will be played regardless of audience." He spoke his mind when the event failed to please him, but he did not enforce his opinion or forbid another similar event.

If I seem to be pleading too vehemently a particular excellence, composing a ricercata upon a single virtue; if it may seem that others would have done the same; I deny it. A patron who can support without intervention programs as varied and difficult as these; who scarcely desires personal recognition but is always forcefully present to the occasion; who asks only that what has aroused his interest in the past will continue to maintain his interest, by the same choice and decision, not by deference; such a man is as rare as generous. Oscar Moss was such a man. His sudden death this last summer stripped us of an excellence. We do not know when or where we may find such another. It is the man we lack, not his bounty, which his family has continued to the successor of Evenings on the Roof, the Monday Evening Concerts.

In his memory but not to lament him, by the choice of his family, the *Vespers* of 1610 by Monteverdi, first heard in the west at the Ojai festival last spring, was repeated as the opening event of the Monday Evening Concert season. At the front of the program book was this appreciation, by Lawrence Morton, which I repeat to complement, more roundly, my own single-visioned admiration:

"Mr. Moss was the ideal patron of music. While he gave much in terms of energy, time, and resources, he asked for nothing in return but that the concerts maintain the highest possible standards without courting failure by reaching for impossible ones. Not once in all those years did he make any demand affecting the artistic direction of the concerts, leaving this field entirely to the directors. This was not because he was uncertain of himself in matters musical. On the contrary, he was an amateur in the best sense—a man who loved music, whose tastes were both catholic and cultivated, and who maintained an attitude of half-amused detachment amidst the partisan strife of musical cultists. "Don't overload the concerts with any one kind of thing" was the only admonition he ever gave. And he would smile as he said it, lest even this excursion into the realm of artistic policy might appear too aggressive."

I recall especially his smile of buoyant satisfaction, during the intermission of the first of our four Schoenberg programs, like a college president who sees his football team thoroughly trouncing the best opposition in the neighborhood. But there was another satisfaction: that evening he had fully taken Schoenberg's music to himself.

I have reported the *Vespers* from the Ojai Festival. The second was the better performance — and that is not to detract from the other. It was the exemplary occasion when everything, though it did not, seemed to have gone right. For example, the relatively low ceiling of the hall did not allow a proper expansion of the voices. One longed for a great vault upwards, from which the tones might drop like vapored honey, sopranos, tenors, and trumpets mingling in an atmosphere like the lights from stained glass. Yet the need of circumventing in some measure this spatial limitation brought an improvement; the orchestra was reduced, except the brass, to solo instruments; the choir was made smaller; and as a result every part of this most complex music became eloquent with distinction.

(Continued on Page 7)

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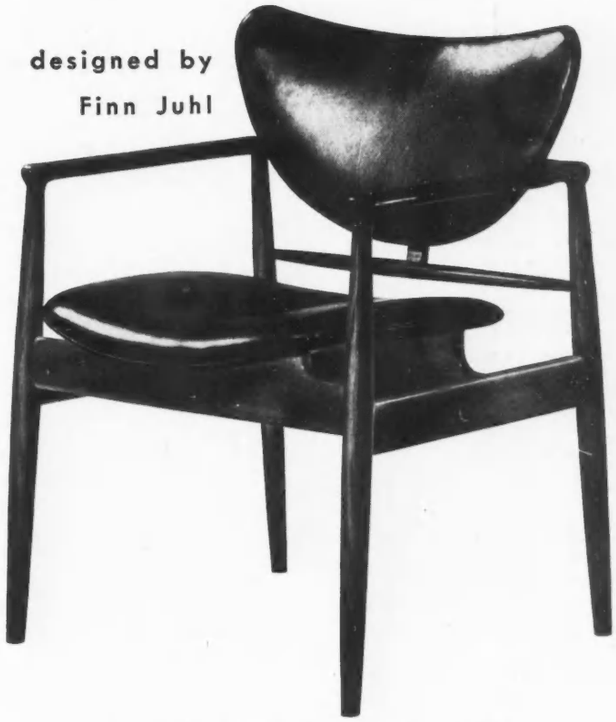

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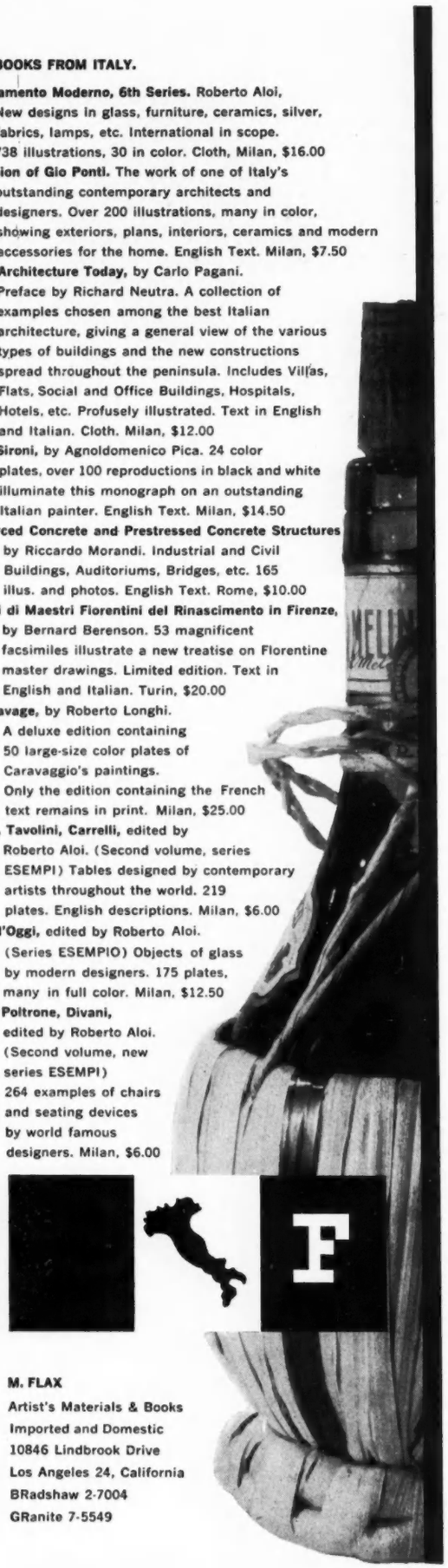

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BOOKS

ROBERT WETTERAU

AMERICAN PAINTING FROM THE ARMORY SHOW TO THE DEPRESSION, by Milton W. Brown (Princeton University Press, $15.00).

In a rather ungrateful preface Milton Brown remarks of "the lamentable dearth of scholarship in the area of American art," declaring that he "was faced from the beginning with the problem of reconstructing the history of a vital period in our culture out of a wealth of uncatalogued material— . . ." To name but three scholars who spaded the "dearth" prior to Mr. Brown: Oliver W. Larkin in ART AND LIFE IN AMERICA (1949), John I. H. Baur in REVOLUTION AND TRADITION IN MODERN AMERICAN ART (1951), and to a more limited degree, Ralph M. Pearson in THE MODERN RENAISSANCE IN AMERICAN ART (1954).

In his puzzling and contradictory introduction there are some confusing remarks: "Art is obviously not always a direct and simple reflection of society or of social events but no matter how purely esthetic the result, it remains always a social phenomenon. Modern art, therefore, no matter how far removed it may appear from what we consider social reality, is still possible only within the context of specific social climate. The Armory Show, though it may appear to be an historic accident, achieved importance only because conditions to a very large extent had been prepared by a decade of revolt, social as well as artistic." This statement is followed immediately by "The painting subsequently produced in America under the influence of modern movements in art had no simple direct relationship to economic, social or political factors." A Roman ride here, with one foot on each horse, and watch out for the curves!

The Armory Show of 1913 has been reported by various writers as an earth-shaking affair, and its repercussions described as bangs, explosions and even atomic shock. Certainly by now the echoes, the ricochets, grow fainter and the strangle-hold of the National Academy seems broken. Oliver Larkin gave the old shocker at least six pages in his book, and Mr. Baur's version succinctly reports it in a few hundred well-chosen words. Mr. Brown's attempt at a re-creation of the total period is not a pioneer one and has been done almost as voluminously by Mr. Larkin—Mr. Larkin reporting on sculpture and architecture as well as painting.

One grows a little tired of reading the same words about Max Weber, John Sloan, Charles Demuth, Stuart Davis and all the others; an effect not unlike the re-reading of classified directories. The later Sloan is regarded as a tragedy and his linear brush modeling still erroneously referred to as "cross-hatching." Then too, Mr. Brown dismisses certain painters with a finality that verges upon burial—and all too soon—stating, for example, that "S. Macdonald-Wright found refuge in Chinese philosophy and Morgan Russell faded into oblivion." Morgan Russell's oblivion seems temporary now in the light of a revival of interest in his painting, and, while Macdonald-Wright studied Chinese and other philosophies (in regard to painting and art)—he is an art historian, too—it is extremely doubtful that he ever took or found refuge. An infrequent exhibitor for thirty-five years, he has never stopped painting; painting figuratively at times, and now in his mature years, working completely in strong abstractions. A successful show in New York last year, a retrospective slated for Los Angeles, and another show for Paris in 1956 seems to bring him out of asylum.

Milton Brown could contribute greatly by writing a monograph on Walt Kuhn, about whom he is sensitive and extremely perceptive; a brief monograph illustrated with many well-produced plates. It is time, too, for a similar work on Arthur Dove, a much-overlooked painter. These and other artists should be presented, not evaluated or re-evaluated but shown, and shown in decent reproduction. One can understand painting only by seeing, and the sign, the verbalization, never replaces the symbol, the created object.

One cannot dismiss Mr. Brown completely, for he is a good reporter—in spite of blind spots—and an understanding critic as well. In part, his social and esthetic history is a valuable document of one of the liveliest, scrappiest eras in American art. His bibliography, especially, renders a yeoman service in gleaning fragmentary information on artists, collectors and critical writers of the past from papers, magazines, documents and reports—materials which could be well utilized by scholars of the future in preparing monographs on pioneer American artists.

(Continued on Page 6)

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BOOKS

(Continued from Page 4)

THE SELECTIVE EYE, edited by Georges and Rosamond Bernier (Random House, $7.95).

This anthology of the best from L'OEIL should serve to introduce to American readers the most exciting art magazine since MINOTAUR. Started in January, 1955, by the Berniers in Paris, and brilliantly printed in Switzerland, L'OEIL presents magnificent examples of painting, sculpture, architecture and the applied arts, mingling the old art with the new; with reports by distinguished writers and interviews with the artists themselves. Beautifully reproduced, L'OEIL (The Eye) is really an eyeful. THE SELECTIVE EYE is a miscellany of articles taken from the first nine issues, with the articles translated into English for the first time. The diversity of material ranges from Catalan church carvings and the Villas of Veneto, to Georges Braque's new "Atelier" and the "white writing" of Mark Tobey.

Outstanding are the articles on Altdorfer, by Fritz Roh, accompanied by Picasso's Altdorfer drawings; When the Cubists Were Young, an interview by D.-H. Kahnweiler and Georges Bernier; José Luis-Sert on Gaudi; Jacques Villon, by Jerome Mellquist; James Lord on Giacometti; Paseo de Gracia, 48 (the home of Picasso's sister, Lola), by Rosamond Bernier; Janet Flanner on Mark Tobey. All this and more. The 48 handsome full pages in color and the 189 illustrations in black and white, make this a most attractive collection. This is a new high for Random House in the field of art publications, a delightful gift book, and a send-off for a deserving art review. L'OEIL may be had for about $8.00 a year. It would be good to see an edition in English.

ENCYCLOPEDIA OF PAINTING. Painters and Painting of the World from Prehistoric Times to the Present Day, Bernard S. Myers, editor (Crown Publishers, $10.95).

A creditable one-volume encyclopedia running to 511 pages, containing 3,000 entries proportionally divided between past and present. The 216 color plates among the 1,000 illustrations are a vision of inaccuracy, resembling book-club art stamps. Better they should all have been reproduced in black and white. The arrangement of the plates in juxtaposition to the entries is admirable and saves the reader the usual skipping about. Among the entries are European, American, Oriental, Prehistoric, Aegean, Byzantine, Etruscan, Egyptian, Gothic, Greek, Roman, African, etc., along with descriptions of movements, biographies, methods, important collections and museums. The Oriental section is treated separately to aid the Western reader. In all, a compact, moderately priced volume of value to the reader and student of art.

BOOKS FOR CHRISTMAS

SCULPTURE IN EUROPE TODAY, by Henry Schaefer-Simmern (University of California Press, $8.50).

An important work on a neglected subject, containing biographical notes on 64 sculptors, and 128 full-page plates. To be reviewed in a future issue.

PRIMITIVE ART, by Erwin O. Christensen (Thomas Y. Crowell Company, $15.00).

A survey of major areas where primitive art has been produced: Africa, North America, Middle America, The Andean Regions of South America, Australia and the South Seas, plus Ice Age cave paintings and engravings. 32 plates in color among the familiar and less well-known illustrations which number about 400.

DISEGNI DI MAESTRI FIORENTINI DEL RINASCIMENTO IN FIRENZE, by Bernard Berenson (Edizioni Radio Italiana, $20.00).

53 magnificent facsimiles of Florentine Master drawings in the Galleria Uffizi and Casa Buonarroti in an edition of 1500 copies. Text in Italian, French and English.

THE INTIMATE SKETCHBOOKS OF GEORGES BRAQUE. Appreciation by Rebecca West (Harcourt, Brace and Company, $25.00).

A companion volume to PICASSO AND THE HUMAN COMEDY produced by Verve under the direction of Teriade. A diary in sketches illuminating the entire work of Braque. After almost fifty years Braque finally consented to having these drawings, gouaches and watercolors reproduced; twenty of these are in color, of which sixteen have been printed in lithography by Mourlot Frères and four in heliogravure by Draeger Frères. Edition limited to 2,000 copies in English.

GOYA: The Frescoes in San Antonio De La Florida (Skira, Incorporated, $15.00).

42 large color plates reproducing for the first time Goya's master-

piece, his most dynamic painting in a handsome volume. Historical and critical studies by Enrique Lafuente Ferrari, technical study by Ramon Stolz.

PABLO PICASSO, by Wilhelm Boeck and Jaime Sabartès (Harry N. Abrams, Incorporated, $15.00).

A large and important work displaying the most tremendous creative output of our time. 606 reproductions dating from 1894 to 1955 of which 38 are printed in full color. The color plates vary from inaccurate to fair.

MUSIC

(Continued from Page 3)

I did not on the other occasion mention the vocal soloists; this time I must not fail to praise them. The one great recitative solo, *Nigra sum*—"I am black but comely, O ye daughters of Jerusalem"—for soprano and continuo, was sung by Marilynne Horne with a reach of voice upwards from the powerful opening chest tones—"deep" as in *cante jondo* or the unharmonized negro spiritual—and an eloquence of emotion that brought within touch the sexual earth and spiritual heavens. I do not know in opera a more passionate love song. The two duets for tenor, *Duo Seraphim,* supported by baritone and continuo, and *Audi coelum,* supported by continuo, six-part chorus, and instruments, engaged the baroque virtuosity of high Venetian design with an art not often heard in modern performance. This art, exhausting to the voice and demanding the utmost concentration and control of line, was unfailingly sustained by Richard Robinson and Paul Salamunovich, tenors, and Howard Chitjian, baritone. The additional soprano, the contralto, and bass parts, sung by Grace-Lynne Martin, Cora Lauridsen, and Charles Scharbach, were not less well rendered. And the ensemble of voices, through all its many groupings, rose to a stunning pitch of excitement in the rhythmic maze of the septet, *Lauda Jerusalem.*

To praise is the high art of the critic; to praise is to distinguish. Praise may be lost in the empty ringing of fine adjectives. One can explain how an affair went badly, but how explain in exactly what way it went right? How make clear, so that another after the event may enter into it, what was the exact esthetic aspect of that rightness?

One can exclaim, after a second hearing, that the *Vespers* is a supreme experience of European music. Not "one of" but a finality; nothing else is like it. The entire art of European music, past and future, enters into and streams from it. Yet this supreme ordering of our esthetic mind has lain in silence for three hundred years. The entire scope of what we call classic music has passed beneath it, and this has gone unheard. The violins of Cremona, which antedate nearly all music played on them, are not older than this music. Yet it occurred in a period of New Music and acknowledged, even as it departed from, the authority of what was then contemporaneously the Old Music.

This was the age of Palestrina, as we assess it in rough historical account. Monteverdi (1567-1643) was closer to Palestrina 1525-1594) than Schoenberg to Brahms. Writers about music, by an historical illusion, have placed Palestrina at the foreground of a perspective that recedes from the Renaissance into the medieval; and to quiet national sensibilities have allowed Byrd, Vittoria, and Lassus the rank of equal but supporting figures. Scholes places Palestrina "in an historical position that faces two ways. He stands on a peak which looks over the long slope that had led up from choral music in mere consecutive fifths and octaves to the perfection of the unaccompanied choral music . . . and which looks, likewise, over the long further slope that stretches in front to the equal glories of the orchestrally accompanied Passions and Masses of Bach and the oratorios of Handel."

And it used to be thought unarguable that the next jump was to Beethoven, until our generation, helped by the phonograph, rediscover the full Mozart. We are now excavating around the mighty torso of Haydn, formerly "Papa." So returning to the previous ridge of peaks we may find in the snow certain glaciers not less marvellous than the slopes they drop along.

One of these is Monteverdi, who brought into existence and adapted to operatic music the orchestra, creating at the same time the operatic oratorio, whose influence extends to Bach and Handel, to Wagner and Verdi; his music rising today from an historic rigor to reassert its own potence. Another is Gesualdo (1560-1613). Members of the same New Music movement, they are apart and unlike, more radically separate than Webern and Stravinsky in the 1930's.

(Continued on Page 30)

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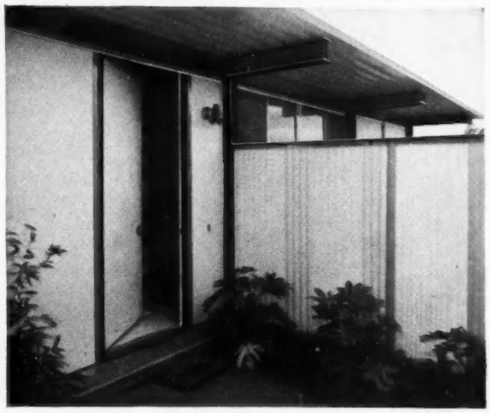
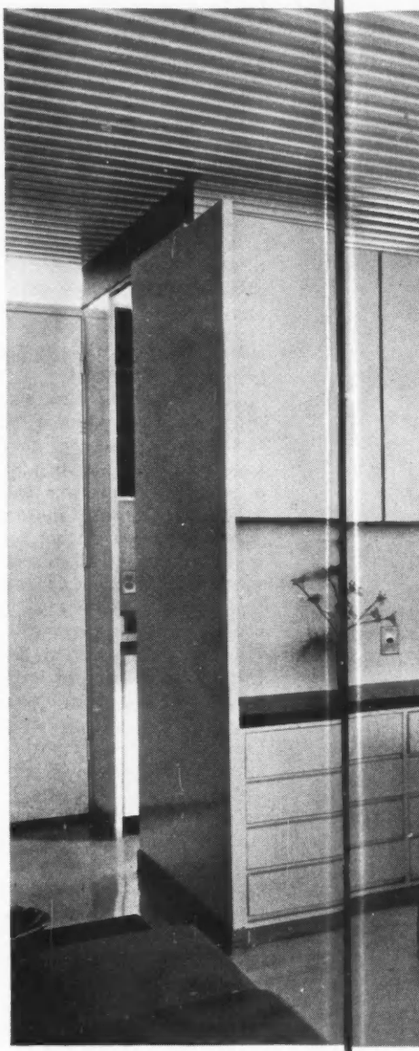
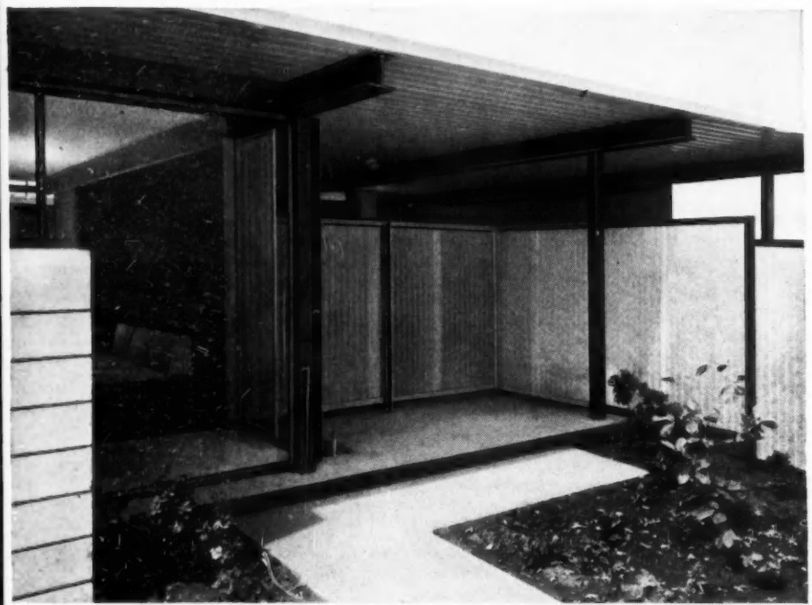




Custom steel homes today... steel sub-divisions tomorrow

Even the most cautious observers show surprise at the headway steel is making with designers, builders and the home-buying public. Until just recently, this creative use of steel centered in the custom home field. And accordingly, many architects and builders feel that it is the high-priced neighborhoods that offer steel its brightest future. But builders of multi-home developments say no! They also see steel as a new technique for building better homes at less cost.

One prominent California tract developer, Joseph Eichler, has swung into action with a small (1040 sq. ft.) prototype "house of steel." As yet no cost figures have been released by the builder. Outside authorities set the probable selling cost of the home (if it were one of a multi-home development) in the neighborhood of $13,000. However, the house is not for sale. The builder describes the home as an experiment to gain cost and production experience on the use of steel for mass-production building. The finished job is promising evidence that sub-divisions of steel are both practical and imminent.



TO GET EQUIVALENT STRENGTH from wood members, the architect would need 16" timbers to replace these lightweight 8" steel beams. Throughout the Eichler Home, steel beams and vertical columns produced light, graceful lines... oblivious to warping and checking.

SPEED AND EASE OF CONSTRUCTION are factors strongly favoring steel framework and roofing. Three workmen needed only 2½ hours to erect the modular framework and roof decking on the 5-room, 2-bath Eichler Home. The home was designed to utilize stock steel parts.

USS

STEEL FRAME ELIMINATES BEARING WALLS, leaving one big open area to be partitioned off with pre-built storage walls which can be rearranged according to the needs of a growing family or new owners.

The Public Speaks . . . pro and con

From the steel framework up, this experimental home attracted curious crowds. Such public interest gave the builder an idea: open the home for inspection, charge admission and deliver proceeds to The American Cancer Society. This was done and in two weeks' time, thousands visited the home.

What was the public's reaction to a house of steel? As was expected, opinion varied (it always does). Some tastes run contrary to the whole concept of modern home design. Typical of this group was the lady who complained ". . . these modern houses just don't look homey." There was concern about ". . . all that glass." And yes, someone even said, "Where'd we put Grandmother's picture in this place?"

The positive side of the ledger registered such comments as:
"These rooms look immense, yet the place is only 1040 square feet!"
"I'll bet the maintenance costs are lower with steel"
"...no termite worries with steel"
"...these cabinet walls really make the house something different"
"This place could really take a beating and still last forever!"
"...where can we buy something like this?"

Architects and Engineers: We expect to have additional information available on the use of steel in residential construction. If you're interested in receiving this, please send us your name and address and we will forward the material as it's available. Write: Columbia-Geneva Steel Div., 120 Montgomery St., San Francisco 6—Architects and Engineers Service.

Architect: Raphael S. Soriano, AIA
Steel specifications:
Ceiling beams—8" wide flange beam
Vertical columns—4"-H-13#

Sliding wall sash; all secondary framing, fences and garden structures are steel frame. Roof decking is 20-gauge steel sheet. The bulk of this steel came from the mills of The United States Steel Corporation.

Western homes of the future are now building with steel... **UNITED STATES STEEL**

ART

DORE ASHTON

The current exhibition of fifty-nine works by Constantin Brancusi at the Guggenheim Museum is a monument to asceticism. Not the mortifying asceticism of the saints, but an asceticism which, during a lifetime (Brancusi is over 80) has guided Brancusi through a mass of influences, acquaintances, contacts, and left him uniquely himself. The whole-cloth of Brancusi's soul emanates from this show. Room after room, elegant with few pieces and the extraordinary bases created for them by the artist, project a sense of his unity, inward and outward. Perhaps the integral character of this exhibition, its

Constantin Brancusi: *The Prodigal Son*

from the Arensberg Collection
Courtesy of the Philadelphia Museum of Art

Photographs by Oliver Baker

record of an unfailing, dogged spirit which sought out again and again the perfect expression, will give heart to the younger artists here. The lessons in the long line of this man's life and work are manifold.

Above all, the exhibition demonstrates Brancusi's original esthetic, which emerges silently. One need only to look. No elaborate explanations are necessary. I know very little about the man, but it seems clear, judging from the recurrence and revisions of basic forms, that Brancusi has attacked his work with a religious fervor. He has a faith. He believes, it seems, that there *is* a truth to be fathomed behind, beneath. He is probably the archetype of the artist that the estheticians say is concerned with wresting cosmic truths from the body of nature.

From Brancusi comes an answer to a troubling, recurrent question: what is the value of obstraction? Brancusi himself has stated few of his concepts. But what he has said is enough to suggest his attitude toward abstraction: "Simplicity is not an end in itself, but an approach to the essence of life, the true significance of things." Abstraction for him is the abstraction of the Thomists. It never departs from reality, but only reveals. There could hardly be a conscious intellectual component in Brancusi's art. It is intuitive, and, in the sense that it is undefinable, mystic. A perfect shape, such as his egg, cannot be analyzed by the mind, except gratuitously.

To underline Brancusi's indifference to programmatic art, there is a quotation in the catalogue which accompanied an exhibition of fifty-eight works at the Brummer Gallery in 1933. In it, a hand-written injunction in broken French is reproduced:

"Don't look for obscure formuli, nor for mystery.
I give you pure joy. Look at them until you see it.
Those closest to God have seen it."

(Ne cherchez pas de formules obscures ni de mistère/c'est de la joie pure je vous donne/Regardez les jusqu'ce que vous la verrez/les plus près de Dieu les ont vue.)

Brancusi's simplicity and romantic fervor are demonstrated again in a subtitle for his bird: "Project before being enlarged to fill the vault of heaven."

In the exhibition chronological order is not strictly observed, and the facts obtained from examining the works in time are of minor significance. Brancusi, born in Rumania and student there in both art and cabinet making, settled for good in Paris in 1904. He worked briefly with Mercié and Rodin. A small bust of a child, dated 1907 reflects this experience although, in its contrapposto, its strange emphasis on the hollow space between neck and shoulder, the piece already indicates his original vision. Just one year later comes "The Kiss" in the Arensberg collection, an obvious protest in its blocky quadrature, to the impressionist sculpture of the day, and probably the first of Brancusi's efforts to isolate and express in utmost simplicity a universal human emotion. From "The Kiss" on, Brancusi became himself.

Although he had by then a very clear concept of what he wanted to do, it is quite possible that the Cubists' exploitation of negro sculpture drew Brancusi's attention. If there can be said to have been any influences, the African and Cubist are the only ones which matter. In the Africans Brancusi must have felt the unlimited invention and virility of the primitive source. He must have studied the use of rough wood surface for its emotive value; the various conventions for variety (gouged troughs, accordion-style surfacing, very slight deviations in contour to produce movement). And he must have caught flashes of humor which he translated with his own high-spirited twist. His "King of Kings"—that giant, baroque joke—its rough-hewn huskiness dominating an entire room, is certainly an example of this overt wit. As a sculpture, it is unparalleled. Even by classical standards. Each block of it relates to the other, each turned slightly to force the eye round. Its corrugated belly seems to take space into itself. Its merry-go-round-post lower torso moves upward. Its great head and hollow eye is a parody. Brancusi's endless column idea is engendered even here, in the torso, and the fact that wherever the glance falls it is carried ever on in a perpetual meander. This, he drew from the Africans. He also worked on caryatids inspired by African female statues. One of these, a solid figure, demonstrates Brancusi's understanding of architectural function. She stands, supports and joins with background, but she is a unity on her own. Modigliani must have learned in turn this secret from Brancusi, for his own use of the supporting, profiled structure is very close.

As for the Cubist influence, it was indirect, and perhaps more of a period phenomenon than a cubist one. It is true, probably, that the Cubist revolution, changing static form to dynamic, instructed Brancusi. The idea of form in motion was abroad in those years. In one little piece, in fact, ("The Prodigal Son, 1914") the Cubist vocabulary is adopted almost completely. Although the axis is vertical, all the faceted forms of asymmetrical. No view is left in a single plane. Yet, there is a heavier feeling, an unwillingness to rupture a concept of weighty substance in this piece which shows Brancusi's particular ideas at work.

Caryatid

Constantin Brancusi

King of Kings

Courtesy of The Solomon R. Guggenheim Museum

Brancusi's instinct for the proper use of material goes beyond technique. Or, it is technique in Focillon's sense: "Technique is the poetry of action." After experiments in rough wood sculpture, Brancusi turned to smooth surface, using grain and reflection. His "Sorceress" of 1916 is fashioned from a trunk of a tree which had two branches. Brancusi used the crotches and two truncated branches as wing-like structures. The tree itself inclined forward, and in the sculpture, is thrust forward and becomes a cloaked figure. Surface is polished to a soft gleam. The base becomes part of the sculpture with its full, circular grain used for the rhythm of the whole.

In stone, Brancusi's technique stresses a value too often neglected

(Continued on Page 33)

notes

in passing

Today there are some 60 "television countries." Of these no fewer than 38 are operating regular or experimental television services, and another 20 are planning to introduce them, or taking practical steps toward that end.

Television can carry a visual image across the North American continent and can bring programs from London to Rome or from Copenhagen to Paris. The viewer can be "on the spot" for an event taking place hundreds of miles away. In Morocco and the Philippines, in Japan and the Soviet Union, on the American continent from Alaska in the far north to Argentina in the south, television is opening up new fields.

Television is part and parcel of the modern world and those who still believe that they can close their eyes to it are liable to find themselves overtaken by developments. They may ignore television but it is sure that television will not ignore their countries. This is not to say that television must necessarily be welcomed. Its influence can be beneficial and it can be the reverse. The pertinent question in most countries today is not whether to have television, but to what purpose and to what extent. The issue is, therefore: on what lines will television develop and what will be its impact.

The stakes in the future of television are so high that questions of ownership and organization have given rise to bitter controversy. Television was the subject of some of the most animated sessions in the British and French parliaments. It has led to rivalry between Swiss cities and in Belgium between regions. Educational television is a political factor in Washington and in every state of the Union. Practically every other country touched by television has had its share of conflict.

Why all this heat? Because the pattern which is adopted today will undoubtedly shape the future. Far-sighted men are aware that a control on stations today may mean a hold on the eye of the public tomorrow, and that the purposes of television programs which are now better developed will determine the character of telecasting for a long time to come. A race is on, and it is open to question how the supporters of educational and cultural television will fare.

If television programming is examined, the first impression gained is that television can accomplish everything—from spectacular variety shows in the United States, to simple but effective telecasts for school children in Japan; from full length drama in the United Kingdom to instructional broadcasts to French farmers; from classical ballet in the Soviet Union to songs and folklore in Venezuela.

There can be no doubt that the social and cultural conditions in each nation impress themselves upon its television system.

In France and Britain, television expresses the centralization of much of the cultural life in the capitals, though the provinces constantly seek to assert themselves. While television is mass education in Colombia, it's mainly middle class entertainment in Mexico. There is no rigid and immutable structure and it can and must be adapted to national needs and traditions.

With due regard to national differences and the efforts made to enhance educational programming, it remains true to say that television is being developed primarily as a source of mass entertainment. There is no doubt that this will always remain a fruitful field as much of this entertainment can make a cultural contribution and bring joy and relaxation to working people caught in the monotony of modern life. But there is more to television than mere entertainment. Its use for education of children and of adults alike, its power to make knowledge of science or geography, history or economics visually accessible to the many. Here is a field for fruitful exploitation and development.

Television is taking root today in countries where illiteracy and utter poverty, ignorance of duction, are widespread among large sections healthy living and of modern methods of proof the people. Advertisers have long realized television's uncanny power of persuasion and demonstration. Cannot these same powers serve fundamental education and change our entire approach to the problem of informing people in less developed countries on ways to improve

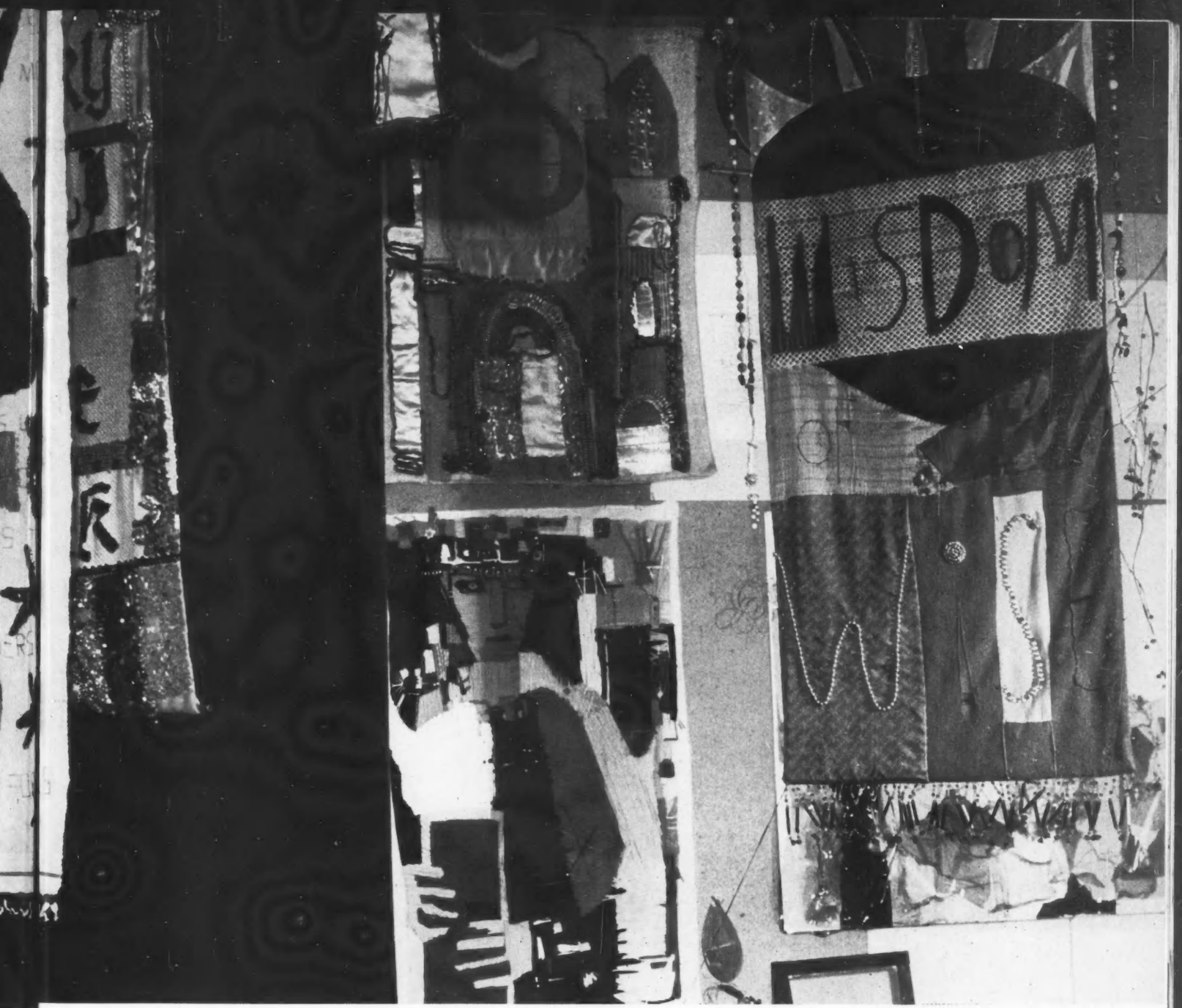
(Continued on Page 30)

banners

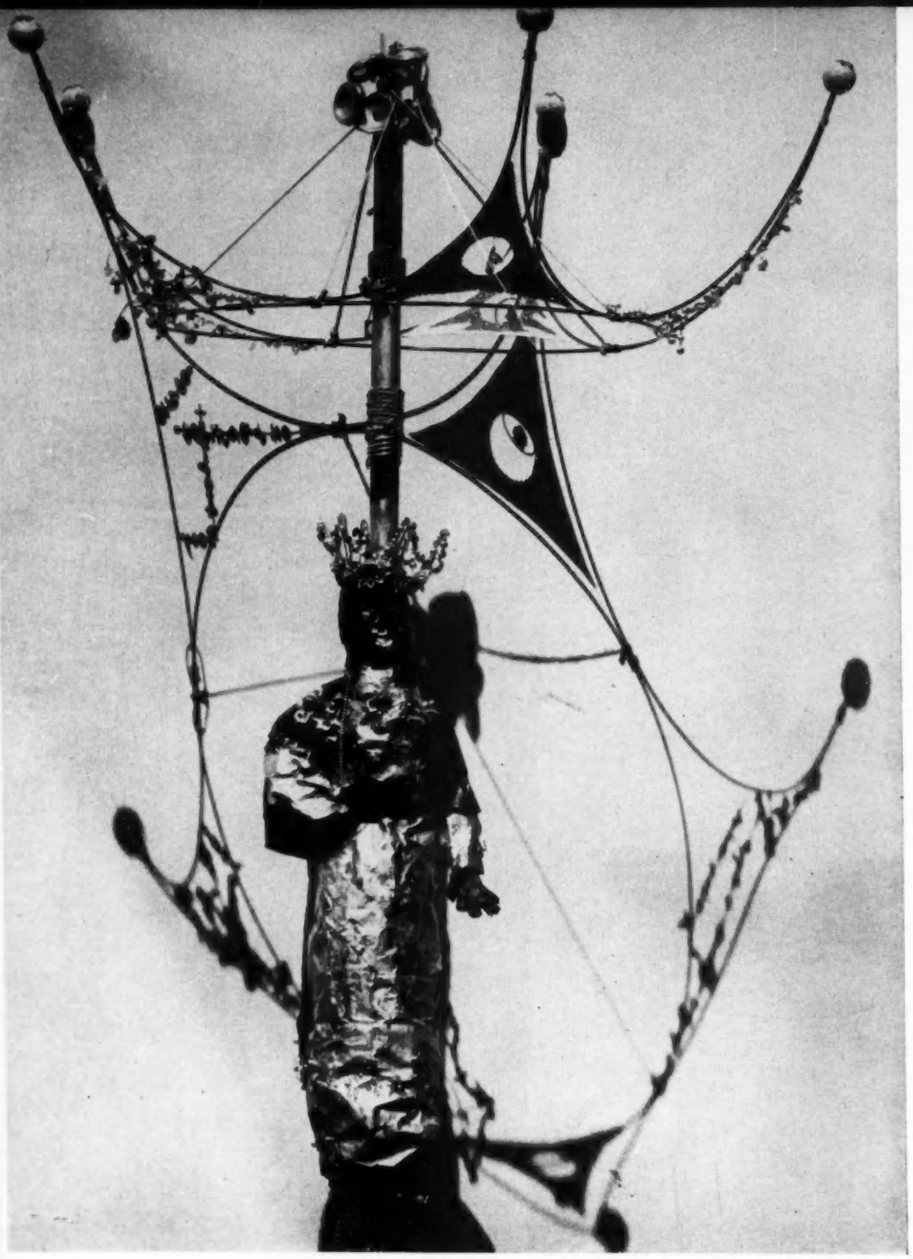
PHOTOGRAPHS BY FRANK CHOW

The banners that mark a celebration are symbols of man's aspirations, and of his love and veneration. Banners are the overflow of joy and enthusiasm felt by the people for a cause outside and greater than themselves. Banners are not always merely egoistic identification for the groups carrying them. Banners are the outward texture of deeply experienced beliefs that somehow fulfill the purpose of votive offerings, of praiseful commemoration. Banners are the spirit of the procession; they are a willing tribute.

The banners shown here were made in classes taught by Sister Mary Corita, of the Immaculate Heart College. Research into the celebration customs of the various nationalities represented amongst the students themselves developed handsomely embellished processional pieces. The techniques used were thread-drawing and collage. Jewels, buttons, sequins, and other materials which richly texture the banners were gathered by the children in the schools.



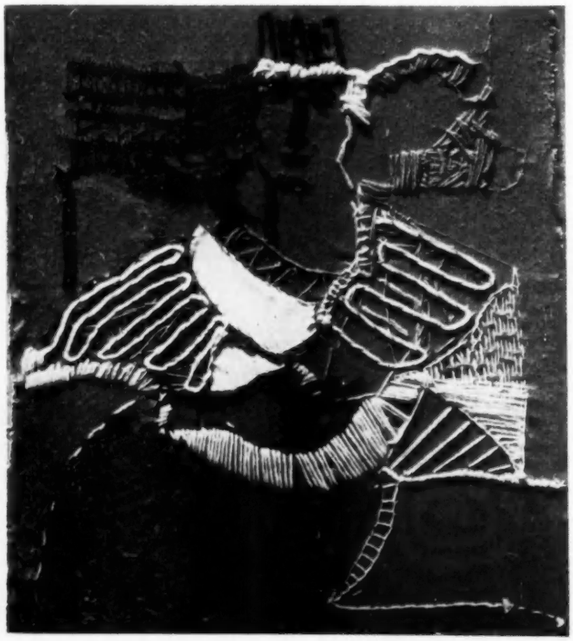
GROUP OF BANNERS, THREAD DRAWING, BEADS, CLOTH COLLAGE, WEAVING, ETC.

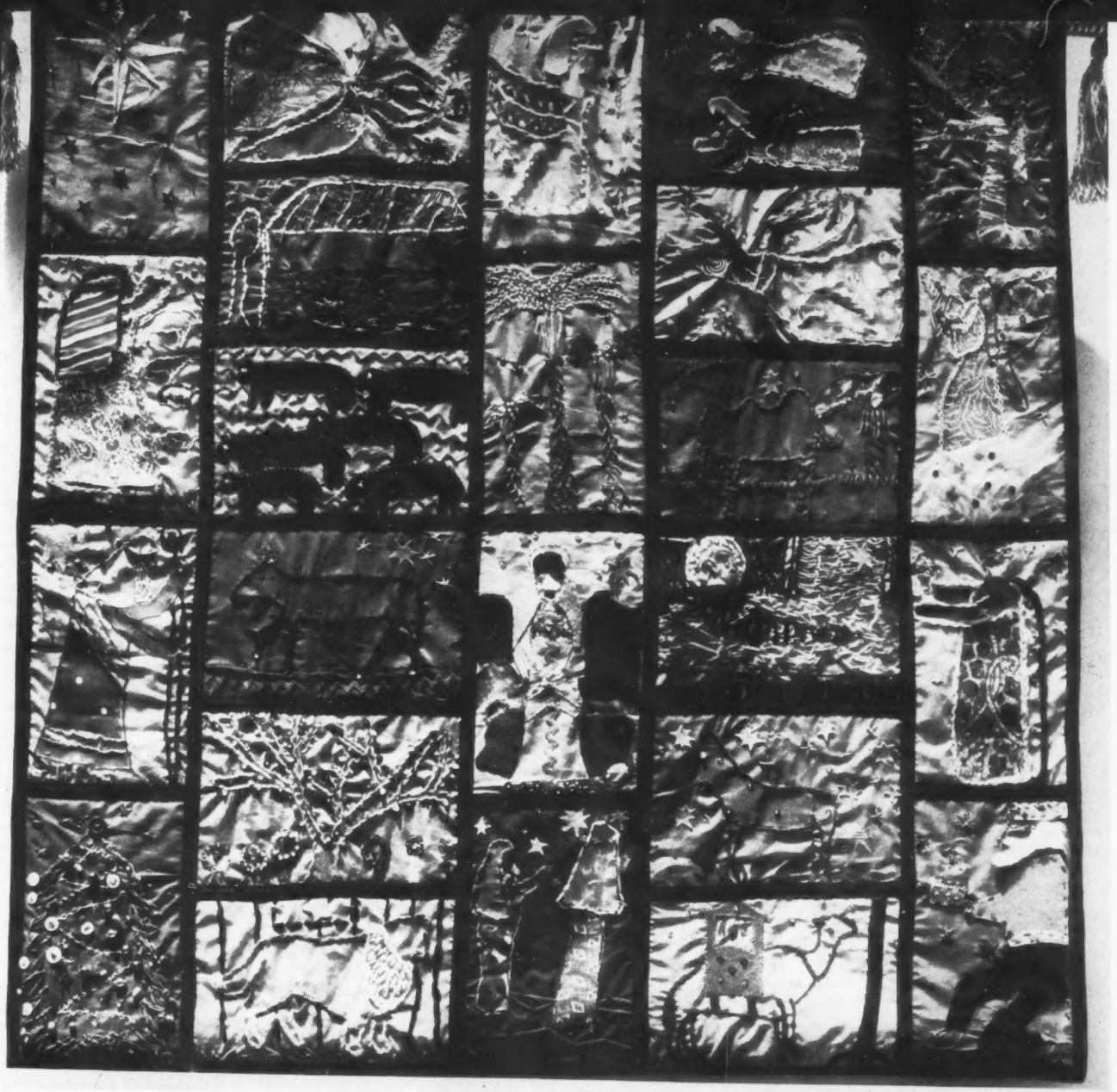


PROCESSIONAL PIECE BY PATRICIA BAKER

PROCESSIONAL PIECE BY AUDREY LI VOLSI

BANNER BY MARY JANE CASEY

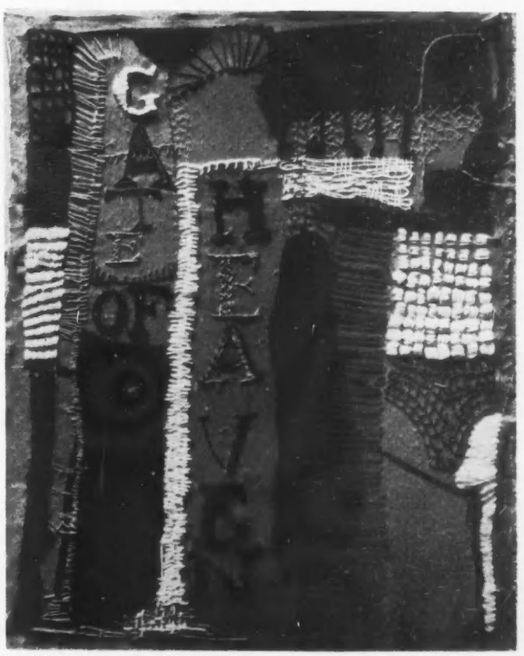




NNER: INDIVIDUAL SECTIONS

BANNER BY CARMEN MACIAS

BANNER BY PATRICIA BAKER



THE NECESSITY OF THE ARTIST IN A DEMOCRATIC SOCIETY--WALTER GROPIUS

It is almost 30 years ago that I found myself in a situation similar to that of Professor Max Bill today; the occasion was the opening, in Dessau in 1926, of the "Bauhaus" building which I had designed. In taking part in today's ceremony, however, my personal feelings go much deeper because the work first begun in the Bauhaus and its basic purpose have found here, in Ulm, a new German home and their organic development. If the Institute remains faithful to its intellectual mission, and the political development of our time will be more stable than at the time of the Bauhaus, then the artistic influence of the "Hochschule fur Gestaltung" will expand beyond the frontiers of Germany and convince the world of the necessity and the significance of the artist for the healthy development of a real and progressive democracy. Therein lies its great educational purpose.

In our scientific age the artist is almost forgotten, often even derided, and his true value underestimated, as if he were an unnecessary luxury in our society. Which nation today recognizes creative art as an important part of its national life? Following her own true historical course, Germany now has the great cultural opportunity to emphasize the significance of the magical in contrast to the intellectualized thinking of our time, e.i. to restore the artist to his legitimate place and give him a leading role in the modern production process. The hypertrophy of science has cast aside the magical in our life; the poet and the prophet have become the stepchildren of the over-practical men of action as a result of the unprecedented series of victories of rational science. Einstein's pregnant remark throws light on the result of this one-sided development: "Perfection of means, but confusion of aims are the mark of our time."

The intellectual climate prevailing at the end of the 19th century still had a more or less closed, static character, supported by an apparently unswerving faith in the so-called "eternal values." This faith has yielded to a new concept of a world of unending change, of the relativity of all phenomena. The profound changes of life resulting therefrom have taken place mostly during the last half century of industrial development, and have effected, in this short period of time, a more comprehensive transformation of all human living conditions than the sum of all events of all the centuries since the birth of Christ. This whirlwind tempo has brought many people into a state of unhappy confusion, has shattered many nerves. The natural inertia of the human heart cannot keep pace with this tempo. So we must arm ourselves against the shocks which are unavoidable as long as the avalanche of scientific and philosophic realization is rushing us along with it so fast. What we obviously need most desperately to prop up our shaky world is a new orientation on the cultural level. Ideas are almighty. The spiritual direction of mankind's development has always been decisevely influenced by the thinker and the artist, whose creations stand beyond logical usefulness. To them we must always turn again, for their influence cannot become effective when the people are indolent and unreceptive and do not listen to them. Only where the people spontaneously received the seeds of a new culture could they grow and spread. Only where in the end every facet of public life was determined by the new creative forces could a homogeneous social attitude develop corresponding to the integrity of the social structure, which is so indispensable to cultural growth.

A few generations ago our society was actually still a balanced entity in which every man found his place and the validity of rooted customs was unquestioned. Art and architecture developed organically and in slow growth as recognized branches of culture. Society was still a whole. Then, with the beginning of the age of science and the development of the machine, the old social form crumbled. The tools of civilization got the better of us. Instead of leading by moral initiative, modern man developed a so-called "Gallup-Poll mentality," which leans mechanistically on quantity instead of quality and serves only utilitarian ends instead of building up a new faith. Even those who took opposition to this one-sidedness and despiritualization of life were often completely misunderstood and suspected of exactly that which they had decided to combat. In view of this Hochschule, may I illustrate this with my own experiences: Not only at the Bauhaus, but throughout my whole life I have personally had to defend myself against the accusation of one-sided rationalism. Should not the choice of my co-workers at the Bauhaus and their intuitive artistic qualities alone have protected me against such misinterpretation? But no, even Le Corbusier fell prey to the same false suspicion because he coined the slogan "machine for living." But can one imagine an architect of greater range, of stronger magic, than he? In spite of this a false portrait of the pioneers of the modern movement was presented, which showed them as fanatic adherents to rigid, mechanistic principles, who glorified the machine and in service to the "new objectivity" had grown indifferent to the deeper human values. Since I myself belong among these monsters, I am amazed in retrospect that we should have managed to exist at all on such a miserable basis. In reality of course the problem of the humanization of the machine and the search for a new form of life stood in the foreground, just as it moves this school and will cost it similar battles.

In order to put new means into the service of human aims the Bauhaus school at that time made the attempt to demonstrate in practice what it preached and to find a new equilibrium between the practical and the aesthetic-psychological demands of the time. I remember the preparations for our first exhibition in 1923 which was to show the comprehensiveness of our conception. I had given it the name "Art and Technique, a new Unity," which does not exactly sound

AN ADDRESS GIVEN BY DR. GROPIUS AT THE OPENING OF THE NEW "HOCHSCHULE FUR GESTALTUNG" IN ULM, GERMANY, ON OCTOBER 3, 1955

like a mechanistic concept. Functionalism was to us *not* synonymous with rational procedure alone, it included as well the psychological problems. It was our idea that the form or structure should "function" in the psychological as well as in the physical sense. It was clear to us that emotional needs are as compelling as practical needs and equally require fulfillment. But the idea of functionalism was and is still today misinterpreted by those who see only its mechanistic side. Naturally machines and the new scientific possibilities were of the utmost interest to us, but the accent lay less on the machine itself than on the wish to make it more intensively useful to living. Looking back I must say that our generation has come to terms with the machine too little, rather than too much, and that the new generation will first have to make it a willing tool before it can spiritually triumph over it.

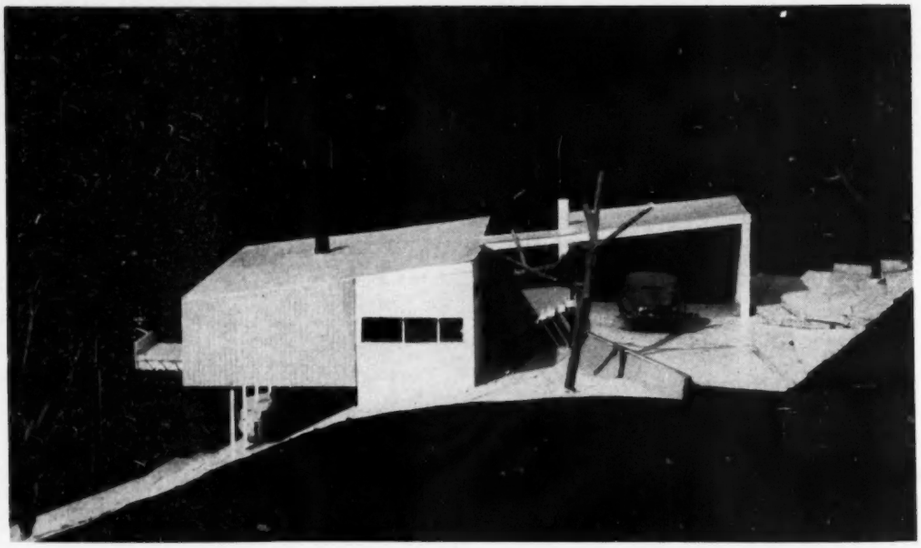
All questions of beauty, of form, are questions of psychological function. In a universal culture they belong inseparably to the overall production process, for the article of daily use as for the big building. While it is the problem of the engineer to find the technically functioning *construction,* the architect, the artist gives *visual interpretation.* He makes use of the construction, but it is only beyond the technical-logical that the magical-metaphysical of his art reveals itself, if he has the gift of visual poetry at all.

Inborn talent must be released by creative education. Education does not mean much if we understand by it the assimilation of knowledge only. Developing intensity of conviction and feeling, as well as readiness to serve the whole, training the senses, not only the intellect, are the essential aims. All professional, technical, and scientific information must be subordinated to the development of the creative attitude. A fruitful means of getting rid of natural arrogance, whose dangers we have all met, is working in teams, in which the members learn to place the task above their own interest. By this means the designer is prepared for an attitude which will later enable him to become a member of a production team, with equal rights as the merchant, the scientist and the engineer and fully responsible for the form development and the expression of the product or the building. For I include the architect, who is still sitting so immobile on his pile of bricks and runs the risk of losing his chance within the industrial production, in my team proposal.

When we analyze the production character of the working world of today we find similar opposites at work as in the struggle of the individual against the mass spirit. In contrast to the scientific process of mechanized reproduction by the machine . . . we speak of automation today . . . the work of the artist consists of an unprejudiced search for solutions which symbolize to us the phenomena of daily life. His work is basically important for a real democracy and for a unification of aims, for he is the prototype of the universal man. His intuitive qualities save us from the danger of over-mechanization. Mechanization is surely no end in itself, otherwise it would be a misfortune that would rob life of its fullness and diversity and degrade the people to automatons. Broad education has to point the way for the right kind of future teamwork between the artist, the scientist and the businessman. Only together they can develop a standard of production which has *man* as its measure, that is to say, which takes the imponderables of our existence as seriously as physical needs. I believe in the growing importance of teamwork for the intensification of the cultural component in a democracy. Of course the creative spark which gives the work its life originates in the creative *individual,* but in close work together with others, in the team, in the inter-exchange of ideas and in the fire of criticism the greatest results are gained. Working in collaboration for a high goal inspires and increases the intensity of all the participants.

May I hope that Max Bill, Inge Scholl, the faculty and the student body will be able to mobilize the creative forces in themselves which are necessary to the idea of unity, to build a group which can maintain itself against any challenge and in unavoidable conflicts adhere to the high level which it has set for itself, namely, not at all costs to pursue a "style," but to cultivate the experiment, in a constant attitude of search for new expression, for new truth. I know how difficult it is to keep to this line when again and again the design of habit and inertia is held up as the will of the people. Experiment needs absolute fredom and the support of far-seeing public agencies and private individuals who watch benevolently the travail of new ideas, which is often so hard to understand. Give the "Hochschule fur Gestaltung" time to develop without interference. An organic art demands constant renewal. History shows that the concept of beauty has constantly changed with the development of the human spirit and the technological tools; always when man believes he has found *eternal* beauty he declines into imitation and sterility. Genuine tradition is the result of unbroken development; its quality must, in order to serve mankind as an inexhaustible stimulus, be *dynamic,* not static. There is in art nothing final, only constant progression, hand in hand with social and technical change.

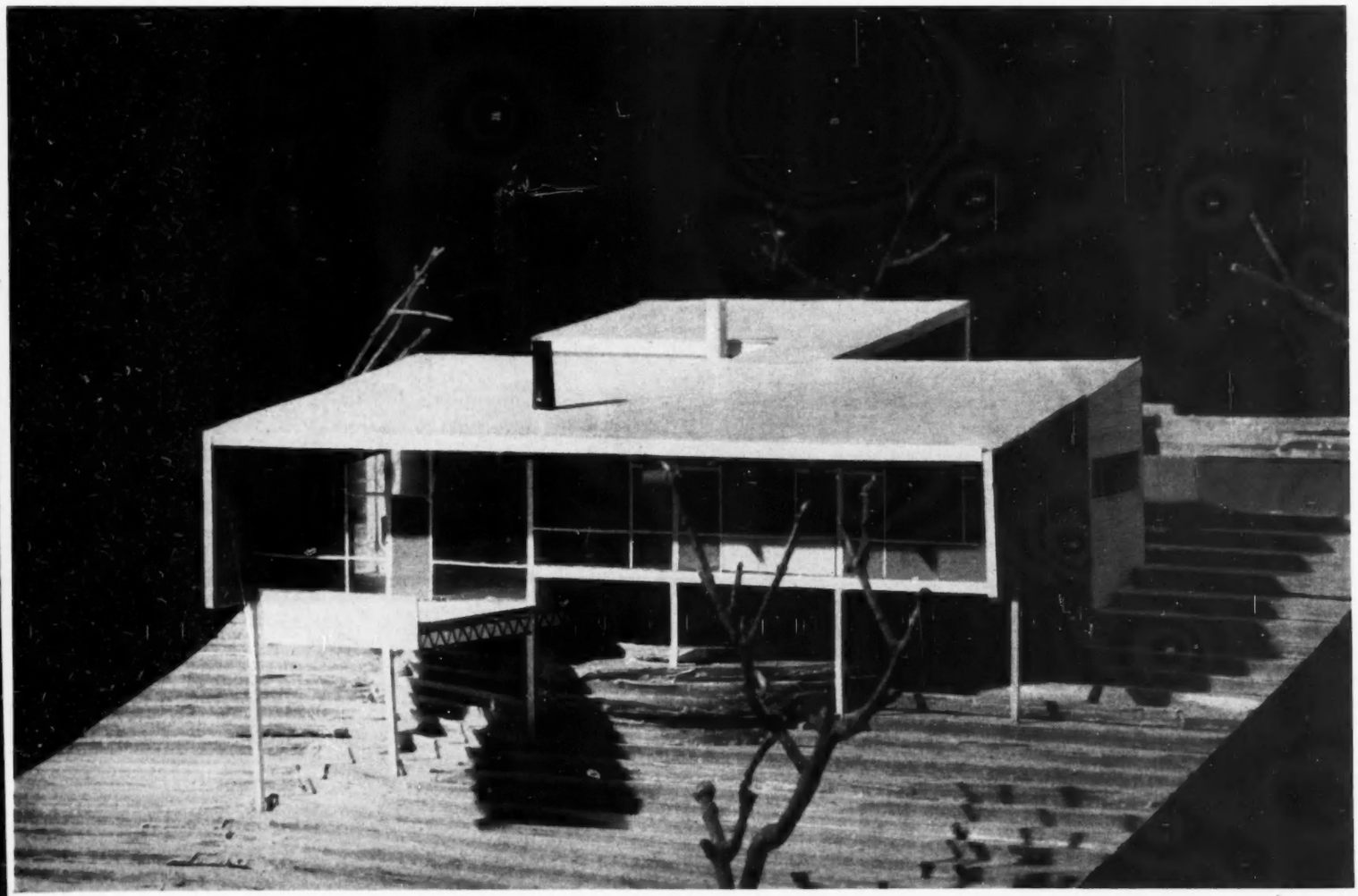
On a trip around the world last year I have come to know the Oriental attitude of mind in Japan, Siam, and India, which reveals itself so differently, more spiritually and magically, than the logical-practical attitude of western man. Will the future, with its greater freedom of movement over the earth, gradually bring about the interpenetration of these two attitudes and thereby lead to a more mature democracy balancing spiritual-vision and intellectual logic? The creative artist, with his inborn inclination toward human wholeness, is predestined to further this interpenetration and to complete it in himself, an aim that is truly worthy of admiration.

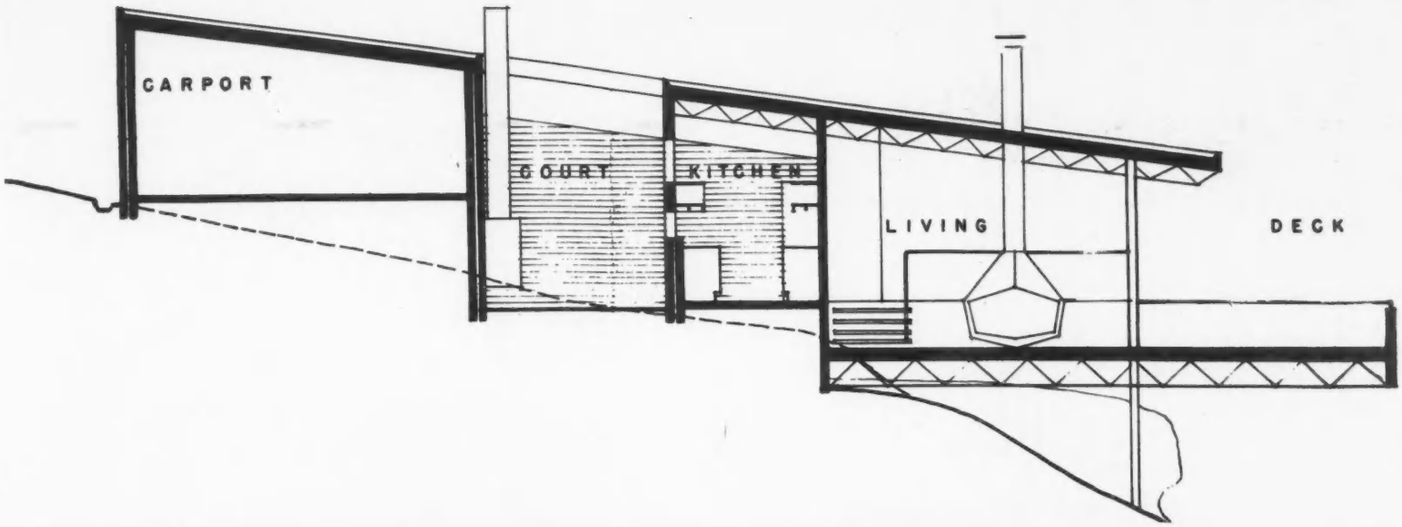


This house is on extremely steep sloping land looking towards the open sea through some very large trees. The house is arranged on three different levels, the upper one accomodating 2 cars, the intermediate one the bed room wing and utilities as well as entrance and dining and the lowest level the "sunken" living room with its cantilevered deck. A continuous roof slope joins all these areas.

The construction on the upper portion of the block where foundation can easily be reached is of brick and concrete floors with the suspended portion over the steep drop constructed of steel columns, open web beams and timber infill. Timber lining is used in- and out-side. The roof is to be covered with corrugated asbestos cement sheets.

HOUSE BY HARRY SEIDLER, ARCHITECT

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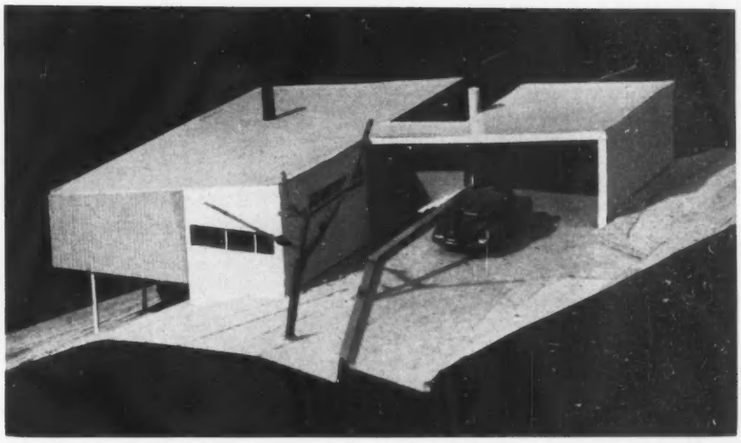

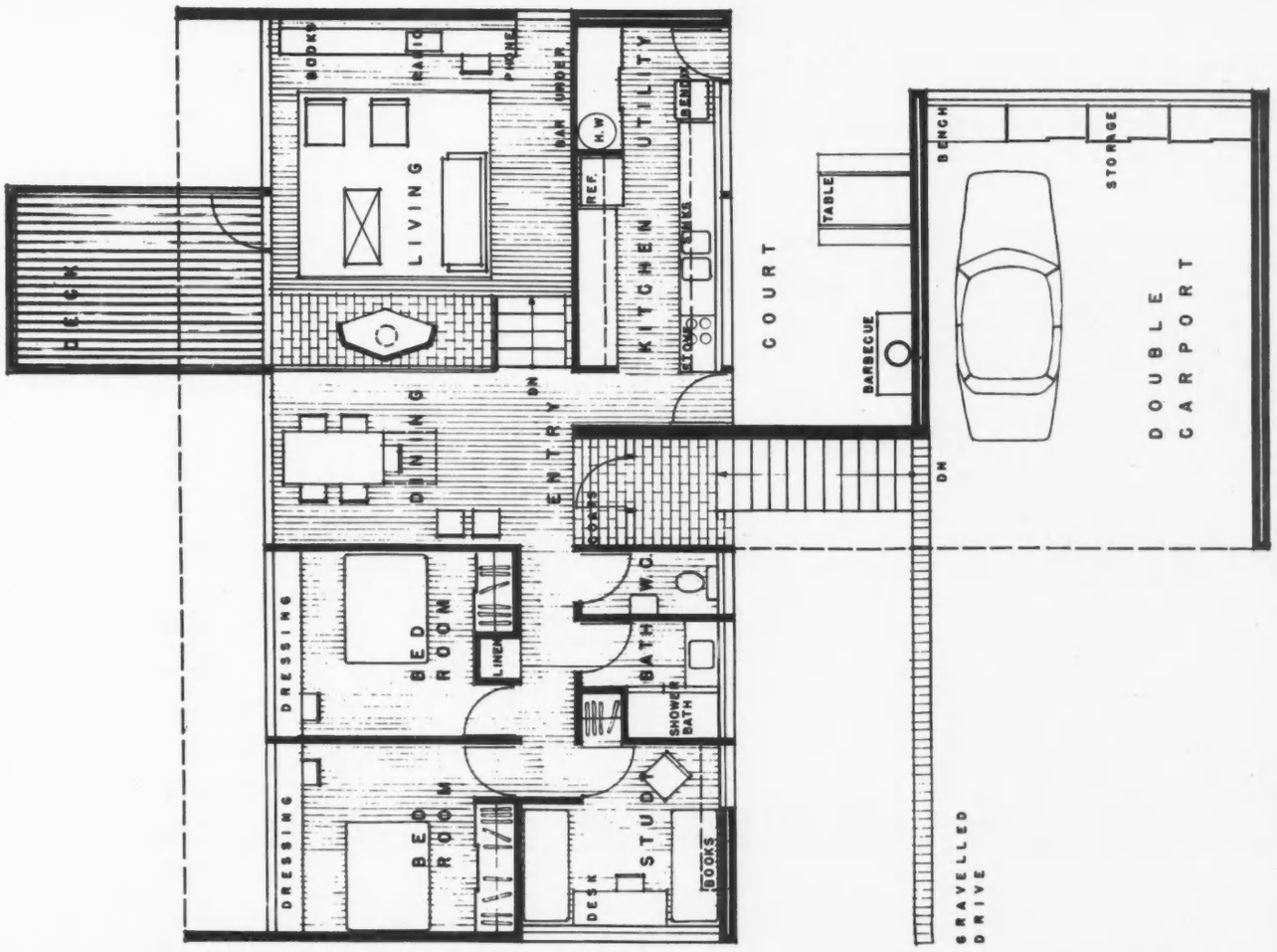
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STUDY
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BOOKS
GRAVELLED DRIVE

THE KING AND QUEEN BY HENRY MOORE

Windswept, barren and rock-strewn, the moors at Dumfries in Scotland are the traditional, the "natural," habitat of invisible wraiths. Through uncounted eons the phantasms of Dumfries pursued the proper business of specters on the moors which is to howl as if in excruciating pain, to shriek in jubilation, or to sigh and moan with sorrow beyond repair. And the wraiths of Dumfries were content with the sepulchral tenor of their ways. That is until one of their scholars betook himself to the library of the university at Edinburgh to continue his researches into the history of necromancy. Unaccountably straying from the tomes on the black arts, the scholar found himself scanning volumes on the art of the Sumerians, the Egyptians and the Etruscans. He was astonished to discover that these ancient peoples not only engaged in magical practices, they incarnated their deities in visible forms called 'sculpture'.

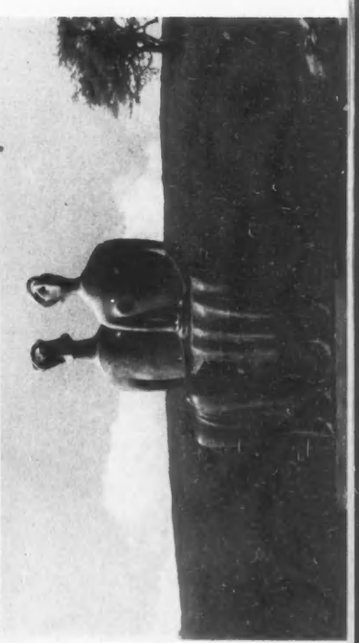
At the next conclave of elders, the scholar reported his findings. Something essential to their ectoplasmic way of life was missing. Nothing, it seems, had been done to visibly honor their noble King and Queen who, after all, embodied the highest aspirations of the phantasmagoria of Dumfries. To clinch his argument the the scholar had gone so far as to memorize a passage from the travels of Bernard of Angers who in the eleventh century noted, "Until now I had supposed that saints should receive no other tributes than those accorded them by drawing and painting. But such evidently is not the feeling of the people of Auvergne, Rouergue, Toulouse, and neighboring countries. With these people it is well established custom that each church should possess a statue of its patron."

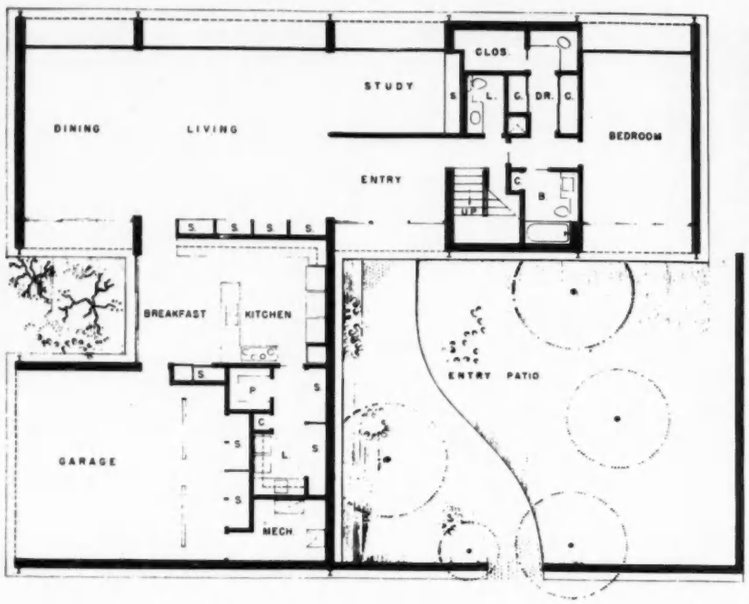
The suggestion that Their Majesties be given visible immortality stirred the wraiths of Dumfries as had no other event in a long and honorably demonic history. The elders immediately appointed an acquisition committee to secure a sculpture worthy of their noble King and Queen.

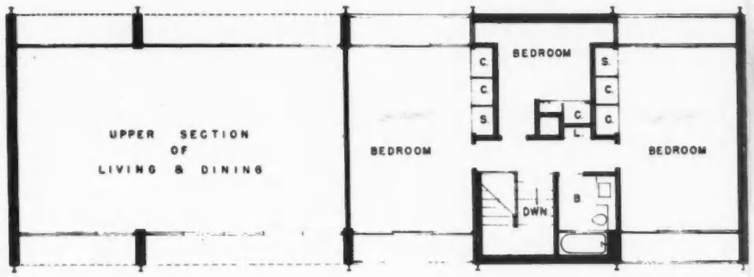
After the most intensive search through galleries, caves, grottoes, studios, and after lengthy consultation with a departed curator of the British Museum, it was unanimously and enthusiastically settled that Henry Moore was the artist for the job.

Nowadays some mortals attribute an eloquent silence to Henry Moore's King and Queen. But on certain nights they rise majestically and, afloat above the royal knoll, command the pouring of a generous libation for all the faithful. Then the human inhabitants of Dumfries, snug beside their fireplaces, mistakenly believe the sounds reaching them to be the lashing of the winds on the moors.—**Jules Langsner.**

THE "KING AND QUEEN" FROM THE KESWICK COLLECTION AT DUMFRIES, SCOTLAND







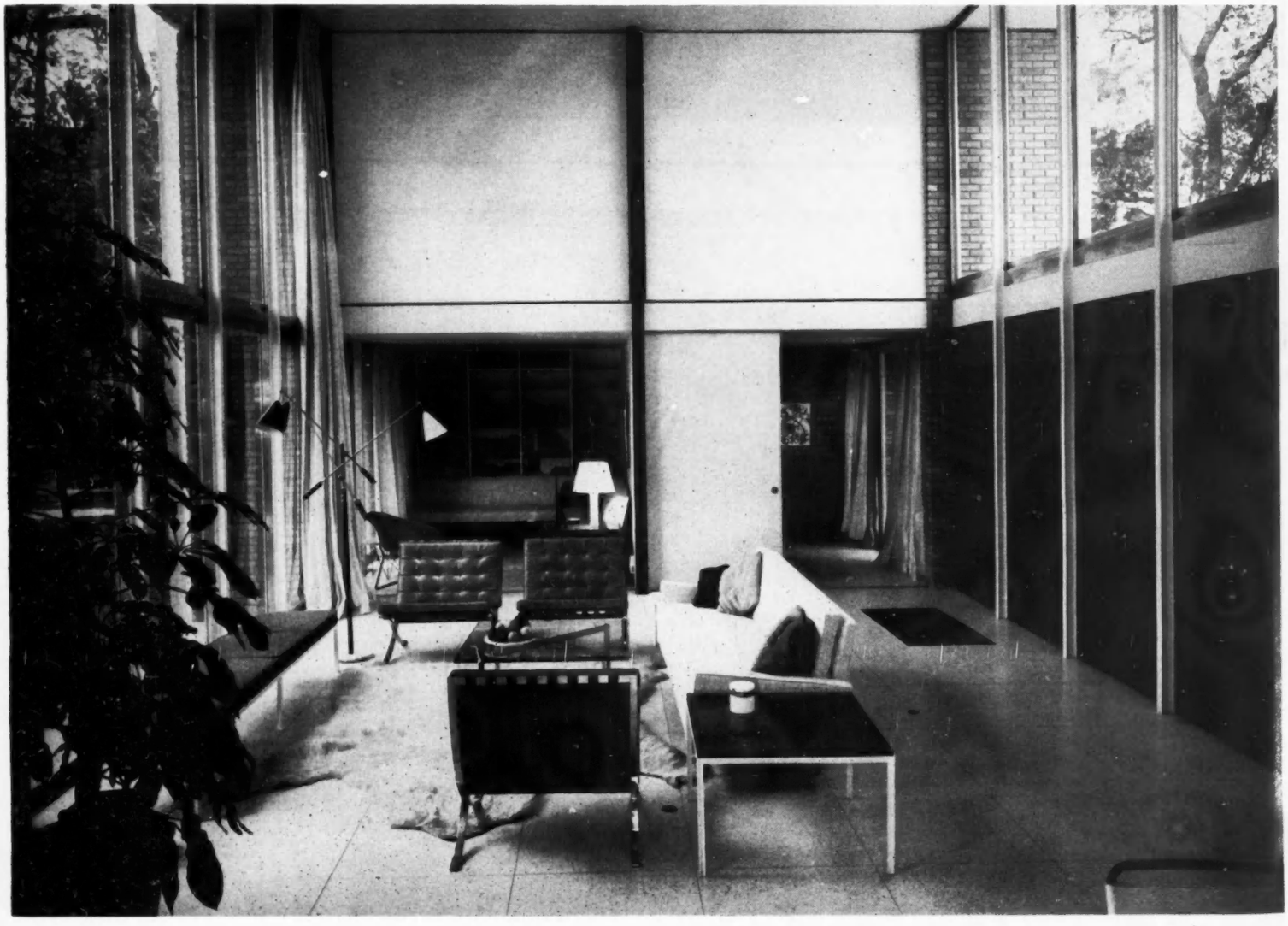
HOUSE BY BOLTON AND BARNSTONE, ARCHITECTS

THOMAS D. CHURCH, LANDSCAPE ARCHITECT

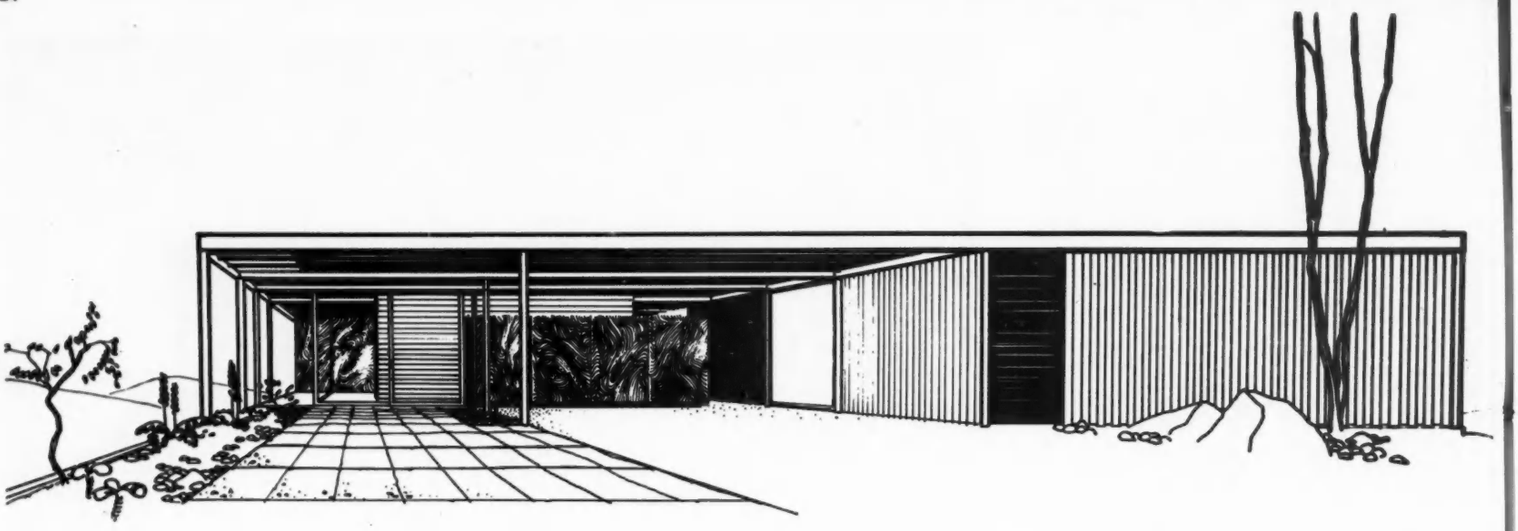
This house is a steel frame structure with protected glass exterior walls with wide overhang and brick cavity walls. Within approximately 4,000 feet of floor space, there is a living-dining area, 20 by 30 feet, and two stories in height; on the ground floor, a master bedroom, dressing room, study, kitchen, breakfast area, laundry and garage. On the second floor are two bedrooms for the children and a housekeeper bedroom. The entire back of the house is of glass, opening out to a sculptured garden. The house is completely air-conditioned, and has been so designed that each room will have cross ventilation; the bedrooms are all glass both north and south.

The exterior masonry is a neutral warm pink; the exposed structural steel members, including glass wall divisions, are white; the entire underside of the roof plane is oyster white. All flashing and exposed steel metal work has been painted to match the exposed structural steel members. The house has been designed in relation to a property on which there already existed a small grove of oak trees.

The furniture was selected or designed by the architect. For the living room he chose the "Barcelona" chairs and stools by Mies van der Rohe; for the terraces, furniture by Van Keppel-Green, and for the dining room, chairs by Finn Juhl. The rest, such as beds, chests of drawers, book cases, dining room table, desk and bar, were designed by the architect and carried out in natural mahogany.



PHOTOGRAPHS BY FRED WINCHELL



HILLTOP HOUSE DESIGNED BY PIERRE KOENIG

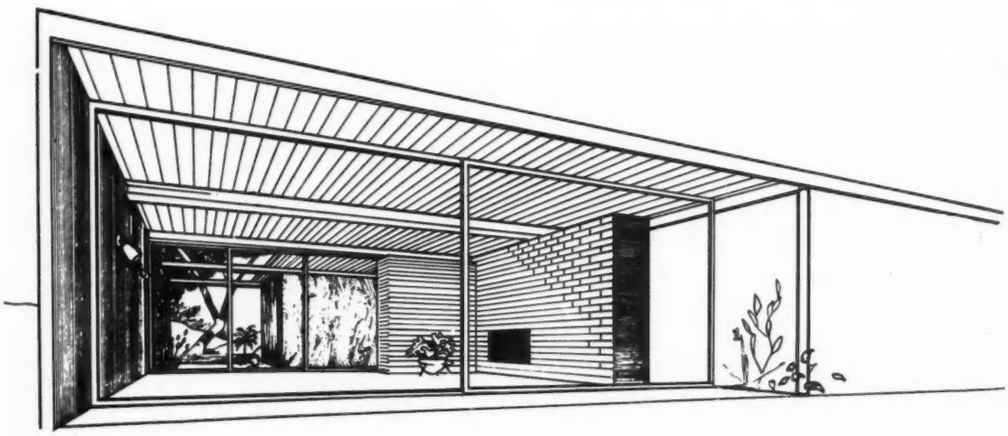
This house is situated high on a leveled hill comprising about half an acre overlooking a broad green valley. The view and prevailing breezes lie in a southerly direction. A thirty-foot glass wall opens the living area to the south and is protected by a four-foot overhang and a wing wall to the west. All north and south walls open allowing the prevailing winds to flow through the house in the summer and with two inches of glass fiber board on the roof an effective natural cooling system is provided.

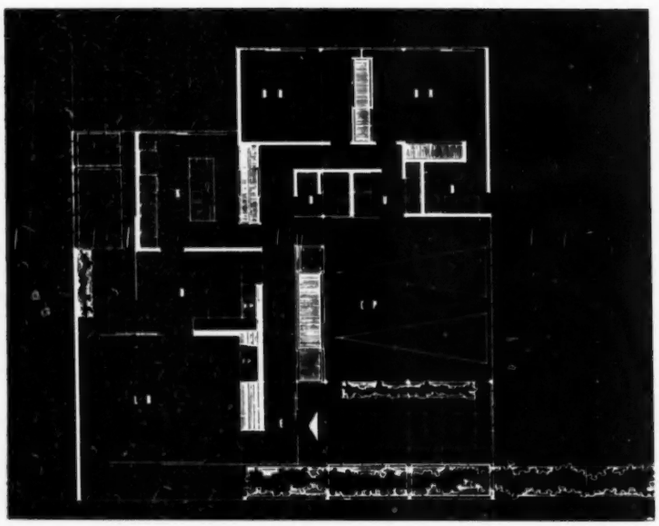
Radiant heat in the slab warms the house in the winter. The patio adjacent to the dining room is also heated to allow full use during cool evenings.

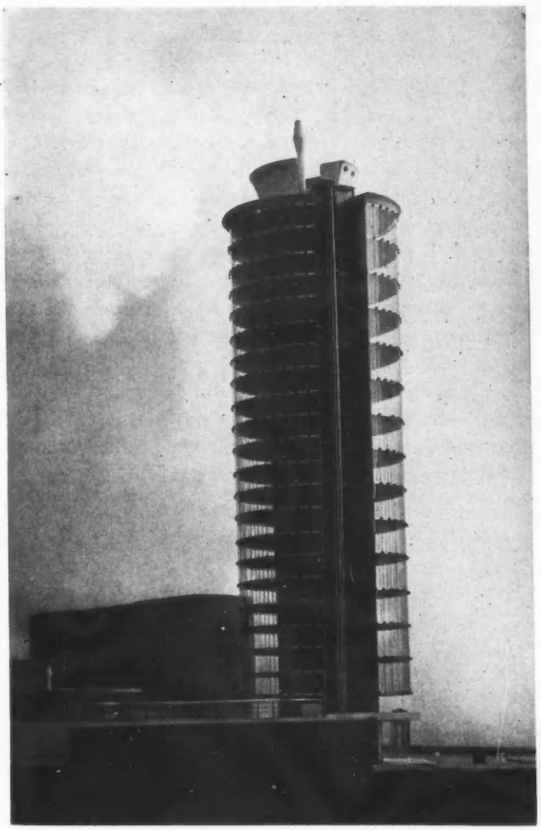
There are two fireplaces, the one in the dining room is cantilevered on an extension of a concrete seat 18 inches off the floor. This fireplace may be used as a barbeque. Both fireplaces are component parts of a single dominating masonry unit.

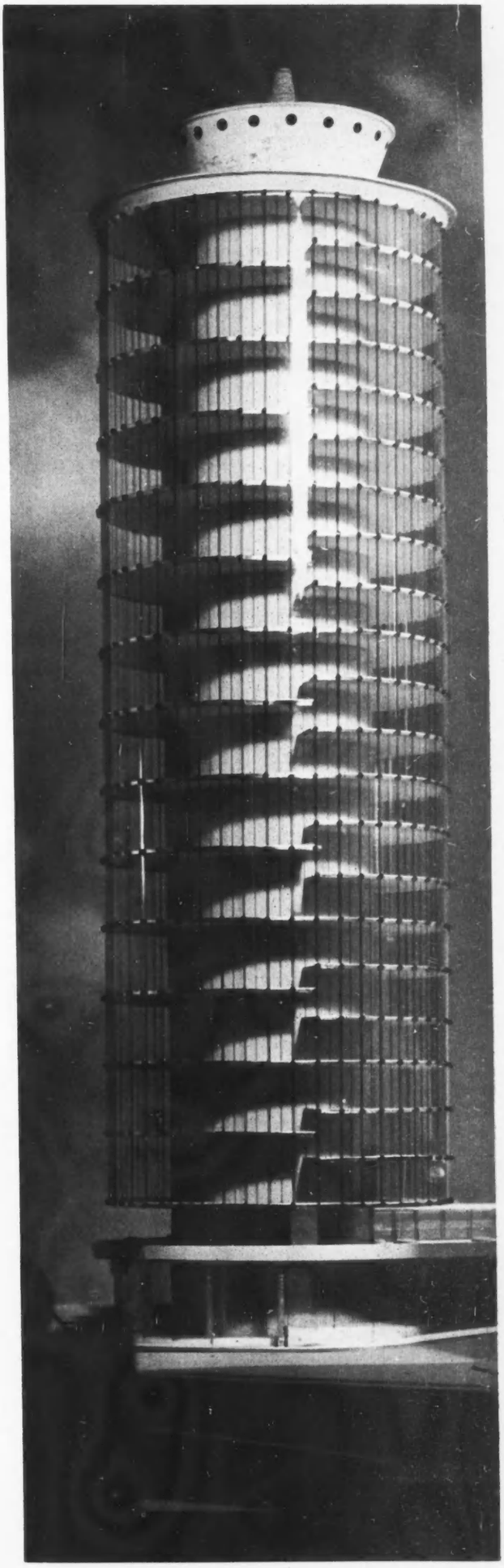
The exposed steel frame encompasses 2400 sq. ft. of which about 700 sq. ft. is outside covered space. 6 inch wf beams 20 feet long and 10 feet apart are used throughout with 6 inch channels on the perimeter which also serve as the fascia. The roof deck is Truscon ferroboard. The solid exterior walls are Robertson decking with veneered plywood on the interior. All steel parts are welded throughout.

(Continued on Page 34)





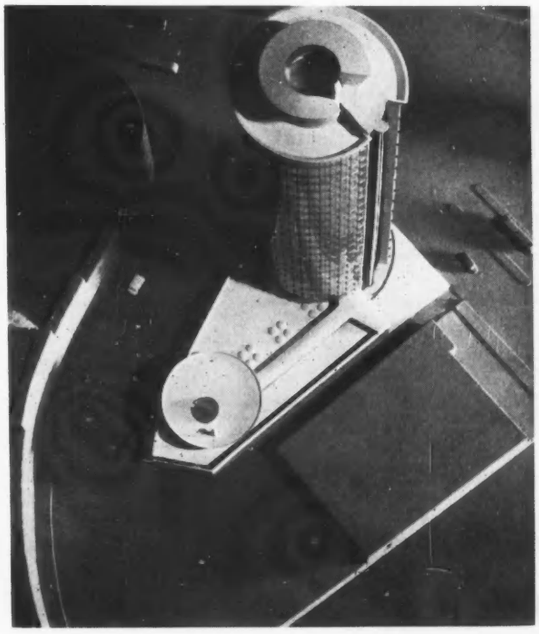




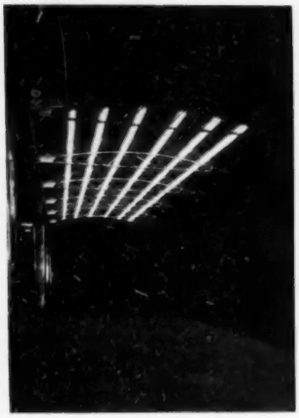
ITALIAN SKYSCRAPER IN PRE-STRESSED CONCRETE

DESIGNED BY ANGELO MANGIAROTTI AND BRUNO MORASSUTTI, ARCHITECTS

This first prestressed concrete skyscraper will be built on the Italian coast. Its spiral plan with a central core for the elevators is based upon the cantilevered floors of two different heights: 3m,50 and 5m,25. This arrangement allows numerous variations in the placement of offices. The curtain walls will be all glass, revealing the inside structure and creating an impression of exceptional lightness.



ENTRANCE



MAIN ELEVATION—AT NIGHT

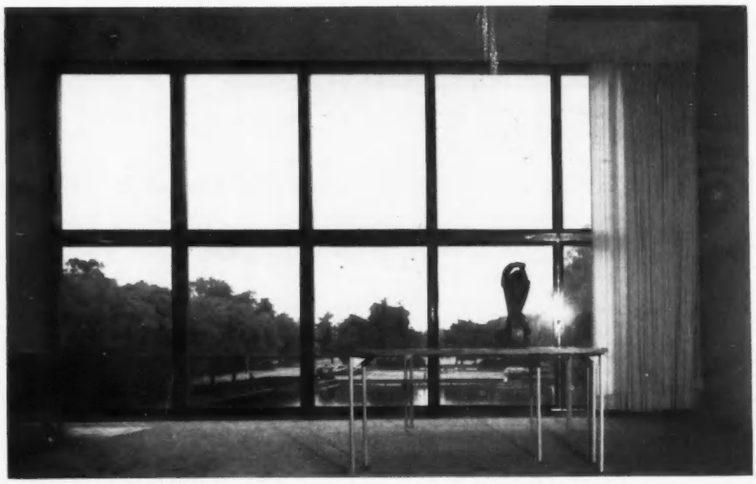
Through several phases of rebuilding, what is called the Little Stage has been added to the project of the National Theater. In this latest development it was necessary to use a great part of the already existing theater. The actors' dressing rooms, the dressmakers' workroom, the carpenters' and painters' storage space had to serve the new theater; and the location of various spaces, like the lower stage and auditorium, became an organic part of it. An expansion of working space had to be formed above the auditorium and beside the stage tower; also two new functions were added to this building: one a theater school, and the other a restaurant. The first was placed in the two floors above the foyer, the second below the auditorium slightly beneath street level.

Material for the facade is a dark bluish, plum-colored ceramic tile; windows are white glass and aluminum profiles. The building itself is an excellent example of an entirely new structure being jointed without articulation to an old one and being completely apart from it in character.

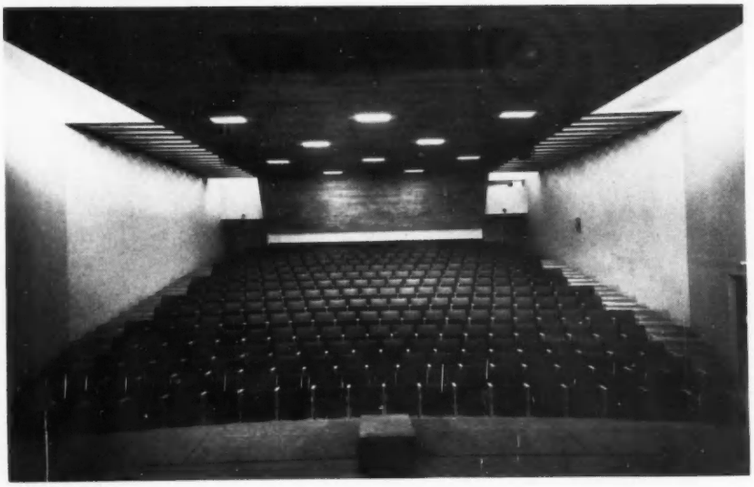
THE FINNISH NATIONAL THEATER

BY KAIJA AND HEIKKI SIREN, ARCHITECTS

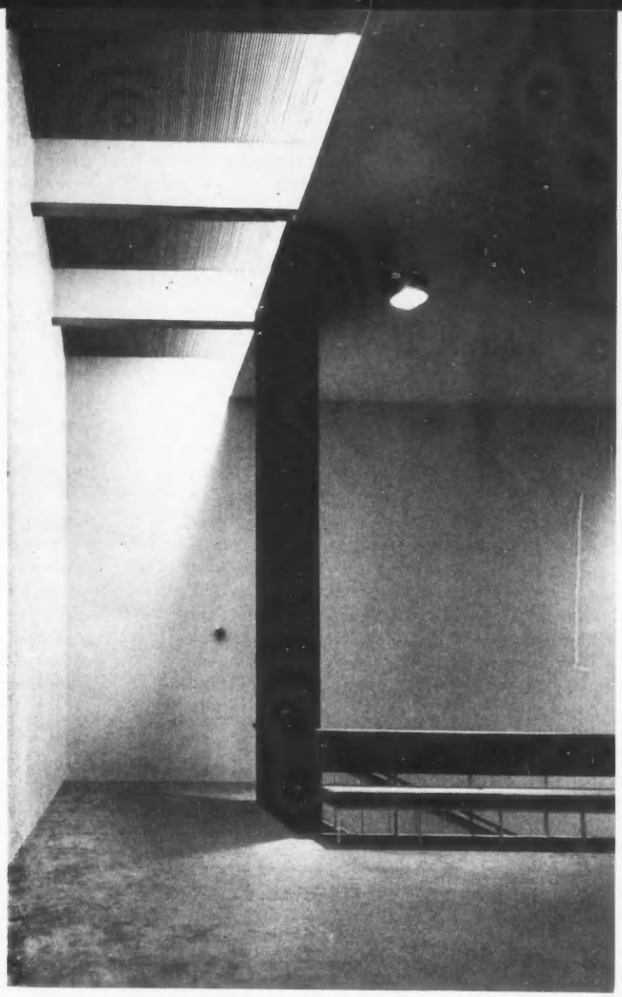
MAIN STAIR LEADING FROM ENTRANCE HALL TO THE FOYER



SECOND FLOOR FOYER

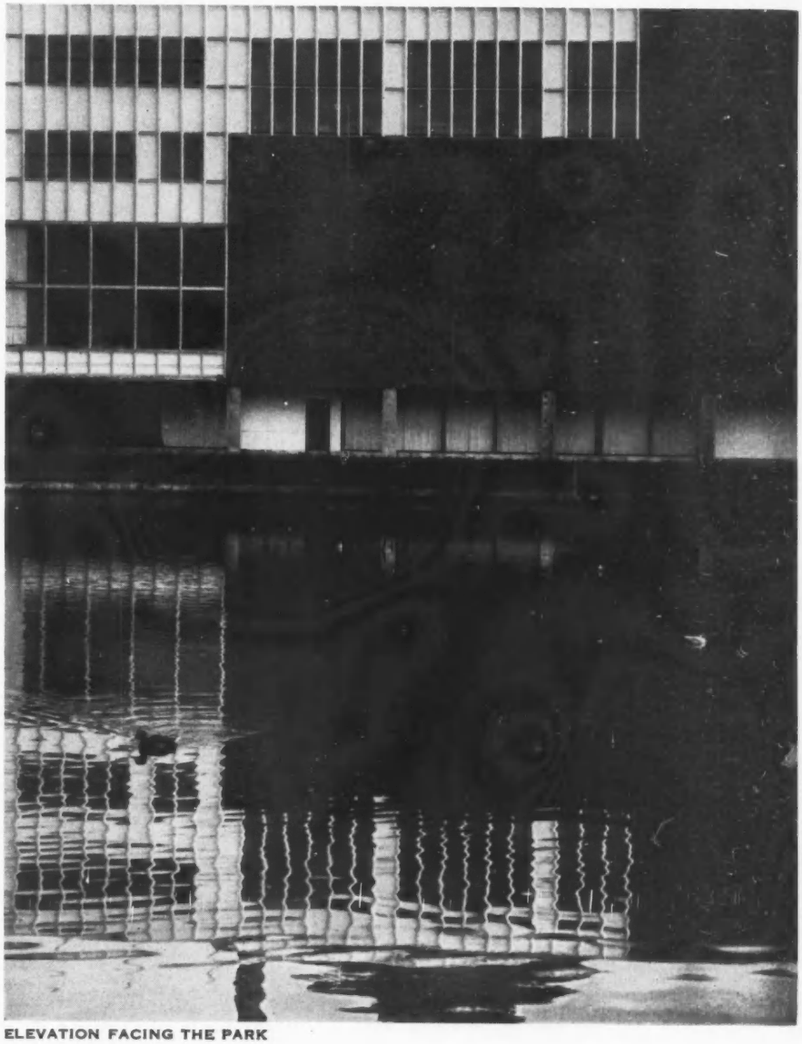


AUDITORIUM



RESTAURANT

FOYER



PHOTOGRAPHS BY AARNE PIETINEN OY

ELEVATION FACING THE PARK

DETAIL OF AUDITORIUM

The problem given to the designer was to develop a group of models that could be used on indoor floor surfaces directly, without need of metal supports or cork mats. Architectural Pottery uses a terra-cotta clay which they fire extremely high, but which they allow to retain sufficient porosity to permit healthy plant growth by water evaporation. Therefore they are able to provide a handsome means of planting without drainage holes and saucers. Because the clay remains somewhat damp, it has been necessary to raise the bowls from indoor surfaces by means of metal stands.

La Gardo Tackett solved the new design problem by creating hour-glass forms where the bottom half of each hour-glass becomes, in effect, the stand or support of the planting portion of the bowl. These can be placed safely on all indoor floor and table surfaces. These hour-glass forms have been designed in four sizes so that they might be combined together or used separately to provide needed sizes for a variety of planting requirements.

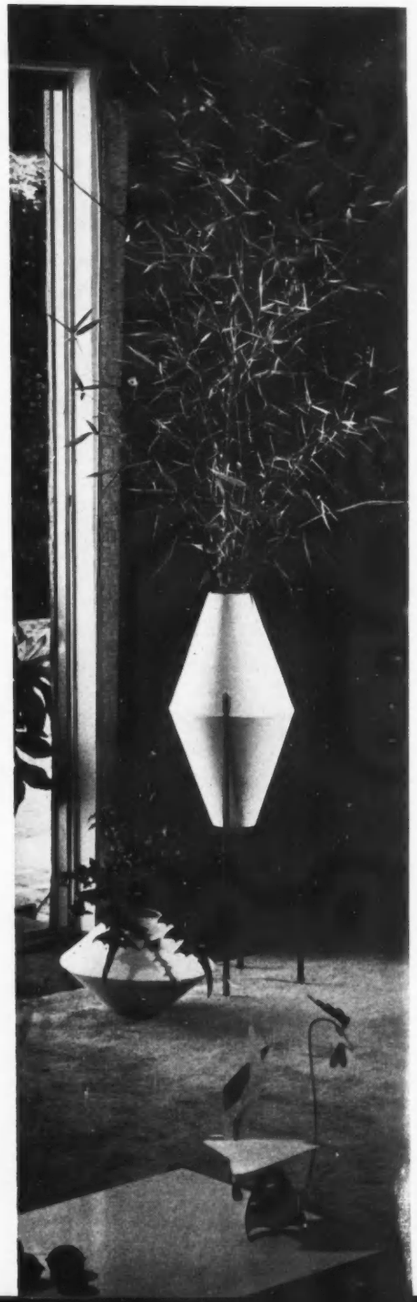
A natural outgrowth of the molding methods in forming these models is the inverting of these forms to create a completely different statement in small-mouthed, ground-hugging, rounded forms. A new square stand was designed to give additional height and to permit these forms to be used on indoor floors as the inverted shapes have no clay base to provide elevation for the planting area.

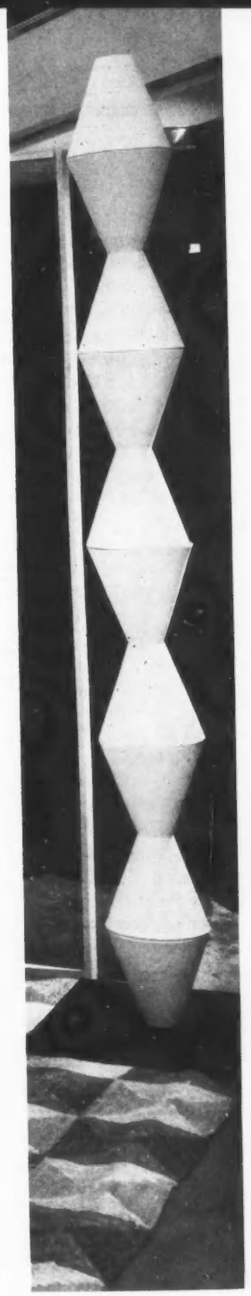
The bowls used as supports in firing the hour-glass forms were found to be graceful and useful and so were also placed in the new four-sided stands. These smaller bowls are also used directly on the ground as simple pot forms or raised on thin spikes to create new garden interest and arrangements. Shown here in various heights or various sizes or used singly to highlight a special plant these "spiked pots" can be used as design materials to create new landscaping statements. All of these single bowls, hour-glass forms, and small-mouthed shapes can be combined to create tall "totem" sculpture which is mounted on rods, or can be bracketed in a variety of ways as free form sculpture or can be hung in a number of combinations from ceilings. Architects and designers can use their own design combination to create patterns of their own choosing.

new planting pots

DESIGNED BY LA GARDO TACKETT

FOR ARCHITECTURAL POTTERY





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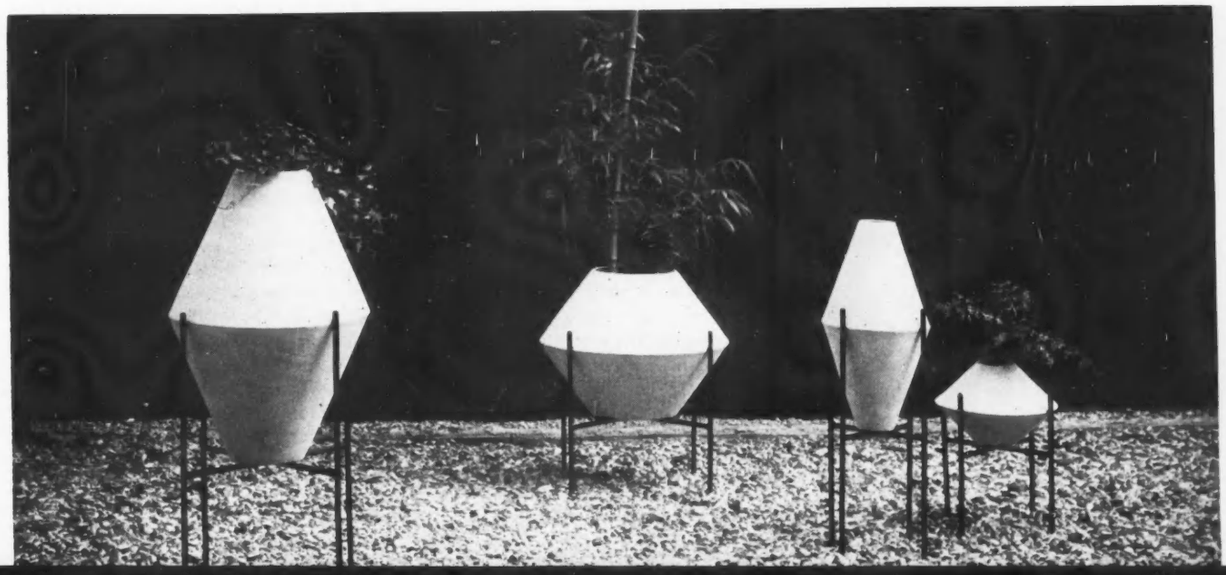

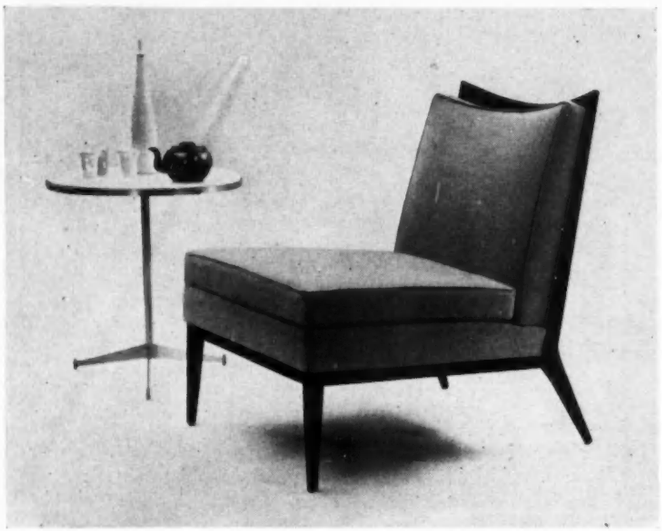

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NOTES IN PASSING
(Continued from Page 11)

their conditions of life? This is a subject, rich in promise, to which Unesco is now giving particular attention. Here is a challenge for constructive forces to bring their influence to bear upon the future shape of television.

Another trend which has shown significant advance in 1954, is the use of television as a link between all nations. International co-operation between stations, by relay, film, or adaptation of programs, is gradually becoming normal practice. In Europe, individual countries frequently find themselves unabe to cope with the vast demand for programs, because television devours money, talent and facilities. Through international exchange by direct relay, these countries increase their resources and enrich their programs. Film telecasts flow out from the United States or reach viewers there from foreign countries.

Herein lies both danger and opporunity. The danger is that this most centralized and costly of all communication media will further subject national and regional cultures to the standardization of ideas and tastes of a few world production centers. The opportunity lies in the possibility of hearing and seeing on television the people of another nation and another culture. Here television may serve peace by narrowing the gap between man's public life, whose fate is in the hands of world-wide forces, and the circle of his personal experience, which is confined to the narrow range of the individual.

—Henry Cassirer

MUSIC
(Continued from Page 7)

Both were popular together. Scholes tells of Gesualdo: "His many books of madrigals were much reprinted in his own day . . . He used, for purposes of vivid expression, harmonies that went far beyond the most advanced then dreamed of by his contemporaries . . . In 1590 (not without provocation) he murdered his wife."

A present-day critic might be expected to make the most of this last opportunity, if the villain had been Schoenberg. He would have proved the murder to be the result of the music, or the music to be the affect of murder, and gone on, in pitiless inconsequentiality, to prove that, thus also, Schoenberg had destroyed twentieth century music. I do not believe any contemporary accused Gesualdo's musical intuitions, odd though these were, of being the cause or a result of murder. Gesualdo's compositions, unhampered by tonality, explore, like Schoenberg's, harmonious dissonance.

These masterpieces have gone unheard, except an occasional recitative or madrigal altered to the current taste, for nearly 350 years. Of the *Vespers*, now suddenly prominent as Monteverdi's chief masterpiece, no record of any performance can be found. Monteverdi, then director of music at St. Marks in Venice, appears to have composed this music for his cathedral and to have laid it aside, possibly as unfit for the canonical hours.

Borrowing from the invaluable notes by Lawrence Morton: "In the Catholic liturgy, Vespers is the seventh of the Daily Hours and the only one whose rite lends itself to musical composition. That rite requires (1) some introductory salutations and responses, (2) the singing of five psalms with their antiphons (an antiphon being a brief text from scripture or other source, sung before or after a psalm), (3) a hymn, and (4) the *Magnificat* with its antiphon.

Monteverdi's work does not exactly conform to these requirements. Whether it should be regarded as a liturgical work depends on the strictness of one's attitude . . . The *Vespers* is presented not as a religious observance with music that happened to be composed by a great master, but rather as an artistic masterpiece inspired by profound religious feelings.

This "performance frankly takes advantage of the profound and very public disagreements existing between the two foremost authorities on the *Vespers*—disagreements which include not only ritual significance but practical artistic matters as well, such as instrumentation, tempos, embellishments, etc. . . . The solution worked out here does not pretend to be more than one of the many that are possible."

The "very public disagreements" have produced some musicological low comedy attended by stage smoke and fire. Each musicologist has written his book and recorded his performance. Neither version is complete. Lawrence Morton and Robert Craft, borrowing from both interpretations, and also from the text edited by Malipiero, have put together a defensible complete version, basing the order of the

text on both liturgical and musical considerations. Vocal parts written for types of voice no longer produced by our era of relative choral decadence — or standardization — have been reassigned to give as nearly as possible the original effect. Instrumentation has been redesigned, taking account of the differences in volume between the old instruments and the modern. In Monteverdi's scores, or Bach's, a theorbo, a large lute, could play continuo to strings and brass or accompany a chorus. The lute was softer than a harp, but strings and brass were softer, too. There was not so much noise in the world, and the tone carried. The lute continuo to the psalm *Laetatus sum* for six-part chorus, solo voices, and instruments, was simulated at this performance by a mixture including harp, harpsichord, and plucked strings. The edged effectiveness of the single tone thus put together depended on virtuosic exactness of tone production. The only alternative would be to revive the ancient instruments and reduce the volume to the scale of those times. As in playing the harpsichord correctly, one may rediscover but cannot go back. In forming my opinion of such reconditioned performance I stickle more by the performing realities than by the page. If the intent is to pretend a show of the old music and dodge the problems, the outcome will resemble the spate of concertos by Vivaldi and other seventeenth century Italian masters, dashed off like so many imitations by Fritz Kreisler—instrumental sound, given impressiveness in the slow movements by unembellished, empty intonation. If the intent is to make old music fresh as new, every condition of the older performance must be rethought.

I was especially pleased to observe in the performance a decided increase in the use of the older rhythms, particularly the dotted notes. The texture everywhere had been opened, the voices allowed syllabic independence. Thought had been given to the designing of the instrumental obbligatos and close attention to the embellishments, with an astonishing dispay of stiff formal vibrato, beats, and slow shakes for the voices, sometimes in succession and even imitated by the instruments. Such affective variants enhance the musical feeling. They are conventions not less pleasing and in some ways more pertinent to vocal drama than the fancier flourishes interspersed throughout operatic arias. Persons who write about the seventeenth century conventions should hear them in performance and become convinced of their esthetic force. This was the exceptional occasion when a performance of such music was truly in the old style and not timid.

Venice in the early seventeenth century was a self-governing commercial empire, an old galleon rotting to the heart of each stout timber. No culture can rival the Venetian in the lavish enjoyment of wealth translated into textures, colors, furred garments, in orchestral opulence of tone, ennobled by design, devoid of spiritual longings. Within, it was a closed oligarchy, standing in corrupt yet admirable independence against the encroachments of corrupt Rome. So the spirit of Venice, thriving more freshly in the veins of Monteverdi, born in Cremona, home of fiddles, trained and inspired to compose while working as a viola player in Mantua, finally musical director of St. Marks, brought forth operas, madrigals, church music for the brasses of the Gabrielis, and at length the *Vespers*. Everything that Monteverdi wrote was new: his madrigals masterpieces of that learned chamber music for amateurs; his church compositions enriched by the new harmony of a science disciplined by the Flemings and by Palestrina, still incompletely formulated and still free; his operas portents of recital elaboration, psychologically more apt and dramatically more released than the later formalized aria. When he began the *Vespers* he may have had in mind only to compose a particularly happy glorification of the Virgin. All that he now knew burst in on his imagination, solemn polyphonic skills developed from Josquin to Lassus, art song and madrigal, the dramatic inventions he had discovered for his operas, the intense, diseased emotional climate of Italy. Individual arts of Cremona, Mantua, Ferrara, Rome, great courts each with a distinct musical culture, possessed him with a multiplicity of skills. He broke through the canon of Vespers, laying everything he possessed at the feet of the Virgin, glorifying city, shrine, and woman; he piled up his wealth and released it to the service of as high religion as in that culture he was capable to grasp. And all this survived but was unused. We have found it, new, engrossing, amazing, as if the paintings by Giorgione, hidden in a cellar from that time until now, were only now released to us. Gorgeous without austerity, emotionally overwhelming, if the emotion lead to no higher exaltation than itself, free of peculiarity or weakness, it is today as original as our newest music, an historical achieve-

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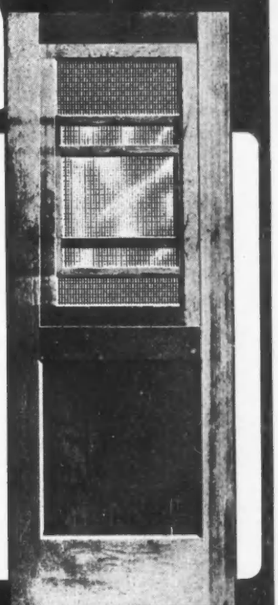

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ment untarnished by fashion and without a past.*

Heinrich Schuetz, going home from Venice to Vienna, translated, as did Durer, the civic, sophisticated, professional Venetian splendor into rustic and limited, yet one cannot help feeling a more exalted, if simpler language. One is aware how much this composer's ambition must have been tempered to provincial skills. Monteverdi's little fugue upon a phrase, as stiff as a ruff, was adapted to more austere uses by the fugued chorale-preludes of Pachelbel, that style in which the great Bach, blinded, made his final submission: *Vor deinen Tron tret ich.*

If I say more, I may lead you to expect too much of the recorded Monteverdi, laden with the impedimenta of musicology, incompletely released from the page. To Lawrence Morton, who labored with the score, to Robert Craft, who released the crowding designs in their full splendor, to the singers, the chorus, the instrumentalists who enlivened the obbligato accompaniments in their passionate tenderness, we offer, with a little flourish of self-appreciation, our utmost gratitude. We were there, we rose to the opportunity, we missed as little as we could.

As if one such night were not enough for a season, the Monday Evenings went on, to offer at their next concert ten madrigals and a motet by Gesualdo, with a lecture volunteered by Aldous Huxley.

Invited to talk for twenty minutes, Mr. Huxley discoursed for three-quarters of an hour about Gesualdo. The subject was to his taste. An extraordinary man, extraordinary situation, the culture—extraordinary—, extraordinary music, and the harmonious progressions—quite extraordinary! Withal there was much useful fact and more than a little dwelling on the extremes of Gesualdo's life and habits. (The talk, revised as an article, will appear in a future *Esquire;* condensed it will furnish notes for a record, perhaps the first adequate recording of Gesualdo's music, already made by the same artists and to appear in February.)

Carlo Gesualdo, Prince of Venosa, an ancient principality near Naples, though not the only royal composer, since we must defer to Henry VIII and Frederick of Prussia, may be called the one prince who was a great composer. His mother's brother was the reforming Cardinal Borromeo, agent of the Council of Trent, who during Gesualdo's lifetime was canonized as a saint.** Gesualdo's life, princely in the decadent Italian fashion, was far from saintly.

Until his middle life Gesualdo composed within bounds of the generally accepted Italian madrigal tradition; his collections sold well and were reprinted. The chief event of his life until this time had been the murder, together in a bedchamber, of his wife and her lover, committed by hired assassins in Gesualdo's presence, and the brutal killing of his second son, whom he presumed to be their child. Some years later the prince negotiated successfully for the hand of a princess of the family of Este, the lords of Ferrara. The marriage was consummated in splendor, and for the best part of two years afterwards Gesualdo lived at the musical Ferrarese court. There, Mr. Huxley suggests, he is likely to have sat at the experimental harpsichord of Luzzasco Luzzaschi, which had a keyboard divided to play quarter-tones. He may have decided, like Schoenberg, that quarter-tones add to the harmonic palette little which compensates for the trouble of singing or playing them accurately; but the chromatic elaboration of any music designed to be played on a quarter-tone keyboard, on which, because of the extension of the octave, linear must be substituted for vertical effects, may have sharpened his ear towards that emancipation of the dissonance which he achieved in his composition from that time forward.

The later madrigals of Gesualdo are among the wonders of music which experts write about but generally omit to exhibit in performance. The descriptive crudity offered us by Mr. Huxley, "Wagner gone wrong," fails to describe them either in quality or in proportion. Wagner's chromatic deviations extend themselves in time and through a veil of instrumentation. Gesualdo's marvels open from a word, circle miraculously upon the point of a syllable, stopping the forward movement of the madrigal to elaborate emotional denotations of a verbal sound, the liquid words that in Italian poetry may suffice, by contrast, for a thought: "dolorosa gioia." Often a mere exclamation, "Aie!", is enough to engage all voices in sweet, agonizing ruminations. Only in some compositions by Schoenberg, for example the tiny cantata, *The Lover's Wish,* for mixed chorus, mandolin, clarinet, violin, and cello, or the third variation of the Septet, does one find a companion art to this of Gesualdo.

Is such art beautiful? It demands concentration upon internal distinctions of slight tonal movement. One must hear hear all sounds and voices alike, without leading voice or background, rhythmic time and progressive dynamic accent seemingly suspended, and no indication where the next expressive phrase will spring from. (Huxley called the progression "rectilinear"; it is rectilinear and occasionally like the chiming movement of a clock.) This is an art more difficult than that of Webern, who directs each tone, however unexpected, towards the progress of a single outline. The sound of Gesualdo or Schoenberg in such moments is intensely sweet, conveying awareness, like the scent of flowers or life present as color in blooming petals. The dissonances do not strike or shock with a force of feeling, as in the classic style of eighteenth century German music or in Beethoven or Schubert, but rather drawn out the most subtle differences, as a gourmet distinguishes tastes. So concentrated is the experience, so intensely brief, that the general—or the trained listener accustomed to the fixed diatonic cycle—may be able to enter the sphere of sound before it is lost.

Such is the later art of Gesualdo, even more demanding to perform than to hear but rewarding to the discriminative. The music does not elevate or ennoble; the thought so elaborated is not in itself of piercing importance. It is, to divorce for a moment the art from music, a psychological digression. It might be as inflated as the psychological exacerbations of Scriabin, though these also are not without illumination, if it did not genuinely arise out of diverse cultural experience. What Gesualdo brings together in a four-minute madrigal, the psychological verity with which he resolves five voices around a cliché of opposites, the sensation of the words restored to agonizing vividness by such sweet exasperations of sound, is the decay of a long-lived, all-persuasive culture, the commingling of artificial passion and dehumanized sex, of creative fruiting with lost purpose, of deadly sin too nearly known and the hope of salvation in amoral dread.

Where Monteverdi expands the scope of his epoch to his utmost reach, Gesualdo draws it inwards to a single brain within a tortured skull. But it is a true experience he so reconstitutes as sound, an experience not so mysterious to us as it may have been to our forefathers. Sensibility to the verge of madness is not the less sensibility, whether saintly or diabolic; and if it may not help us to joy it may engross and direct, to some degree externalize, like the more visionary images of Freud or Jung, our understanding of despair. It does not merely endorse being, it is not sensuous. I offer this not as a moral but as a practical conclusion, since art, however visionary and intending to be beautiful, cannot deeply move us, except as it is soundly based on common experience in the individual self. Vital experience it must be. If I am not so lost as Gesualdo, if I may pray I am not so lost, I am not unaware of such loss as final tragedy, no less powerful within its miniature confines than the *Oresteia* or *Hamlet.* Perhaps the most common tragedy is the lack of any awareness of loss. The Greek tragedy centered upon fate, the medieval upon God's will, the Renaissance upon an emancipated individual, the modern upon his psychological governance, which may oppose or destroy the self. Gesualdo's despair is our psychological contemporary.

In Gesualdo's life the tragedy became explicit, manifesting itself in a lunatic craving for sensibility, in flagellation, in a mortal isolation, in the tasting of death as a sweet horror (for us it is merely tasteless), drawn from what Huizinga has called The Waning of the Middle Ages, in the permeability of an unreal hell of this world we cannot touch, though it may be found still real enough in our asylums. All heights of religion and of courtly love had melted down to this soft agony, this utter knowledge of corruption, confounding alike church, government, society, and the individual soul.

Oh, put it aside, you may cry, we do not wish it! It is a true art, not to be put aside; a portion of human finality, not to be

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*What, someone may ask, of Vittoria and Palestrina? They stand apart in our thought from the culture of that society and the Tarentine church. Vittoria, like El Greco and St. Theresa, stood upon a height of exaltation, suspended above corruption. Palestrina founded his conservative art on the finality of ritual, the Church which denies the impediment of its corrupt members. Neither would have yielded to or, one presumes, have felt strongly Monteverdi's urge to invent new means of art.

**The great Catholic historian, Lord Acton, has indicated some hesitation about the saintliness of Borromeo, whose reform was for the most part suppression: "Does Newman or Manning, when he invokes St. Charles (Borromeo), act in the essential spirit of the Roman system, or in direct contradiction with it? To put it in a walnut shell: could a man be saved who allowed himself to be persuaded by such a chain of argument, by such a cloud of witnesses, by such a concourse of authorities, to live up to the example of St. Charles?"

disregarded; and even by penetration of this art we may come through to an enlightened spirit.

The final work by Gesualdo given to us this evening was a motet. I do not know the date and can only surmise that it is a late work. It is an absolute cry of the heart, a unique esthetic harmony, as if the mind making art would cast off its troubled self. Flowering amid so much degeneracy was a strange hope of salvation, a mingling of sex and of the adoration of the Virgin, who comprehends but is beyond sex, through whom alone such abject sinners, destitute of self-control, might yet reach the no longer otherwise attainable forgiveness. The benison of an all-pervasive pity mingled with the fear of infinite torment. There could not be the pity without the torment. Until after the humiliation of sin, how could anyone be saved? Is any of this more unreasonable, or superstitious, than infantile sexuality or the Oedipus complex?

Throughout the painting and sculpture of this period one comes on the concept of the Wound—Wagner romantically revives it—, a sexual symbol meaning pain and symbolizing inward agony, linked to the wounds of Christ that signified salvation, expressive as a mouth crying to God out of the sorrow of the world. The Wound is painted dripping blood, as if only by so concrete visualization can it be a symbol. This motet of Gesualdo is like the concept of the Wound, unearthly in harmony, without the playing upon sensibility of the madrigals. As I listened I thought it the most agonizing music I have ever heard. The beauty of Gesualdo also is profound humanity.

For this music we were again indebted to five of the singers who two weeks before had given us Monteverdi: Grace-Lynne Martin and Marilynne Horne, sopranos; Cora Lauridsen, contralto; Richard Robinson, tenor, and Charles Scharbach, bass, directed by Robert Craft. It was a work of devotion, requiring far more than the ordinary preparation. And we are fortunate that such a group, formed for this occasion and destined to fly apart, was able to record and will for a short time continue recording a large portion of the music of Gesualdo.

ART

(Continued from Page 10)

these days: the tactile sense. Nothing awakens so fully the pleasure of touch as the infinitely smooth surfaces he creates. The eye and hand respond with equal intensity. That Brancusi consciously aims at the tactile response is indicated, I think, by the title of one of his smooth, ovoid marbles "Sculpture for the Blind." The celebrated fish is another choice example, as is the magnificent "White Seal," alternately called "Miracle." The latter, in white marble on a limestone base is mounted, in order to create an upward thrusting form, on a diagonal bias. Surface is mat so that light does not glance off but hangs around the sculpture in a vaporous glow. Space is a plastic envelope, compressing the volume of the seal and charging his movements with energy. Other than the enormous tactile appeal, the "Seal" fulfills other esthetic appetites. It has the weight of natural things. Yet, like all of Brancusi's marbles, it seems, in its formal perfection, weightless. And it has the beauty of sea things, caressed and rubbed smooth. So often Brancusi's works evoke the sea, or wind or sun.

There are many related pieces in the show. There are several birds, among them the large brass version in which the use of polished surface sets off a vast complex of light forms which could really "fill a heavenly vault." And there are the Mlle. Pogany series in which the same head is treated with very slight difference in several materials. Far from being repetitious, these are instructive examples of Brancusi's indefatigable will to reach the true significance of things. In brasses, his action (technique) creates light-forms; in stone, touch-forms, in wood, totemic, inner-eye forms. There can be no end to the refinements in the work of a man who believes simplicity is the touchstone of life.

When Willem deKooning climbed out of his excavations and appeared with his "Woman" series, the art world was startled, disconcerted and trapped into panegyrics about "returns." The symbol of the prodigal artist returning to the great earth-mother was terribly overworked. Obvious relief that at last there was a subject (and what a subject!) which lent itself easily to verbal treatment led to a general movement called by some a "return to nature."

This time, the situation is a little more difficult. In the exhibition of 21 works at the Martha Jackson Gallery, the ladies are there,

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but they are finally eclipsed by the presence of a large, full-blooded abstraction. Furthermore, even the ladies have metamorphosed sufficiently to make the litterateur think twice before trotting out his favorite Medeas, Liliths and assorted fertility goddesses. Not that the older works on the woman theme weren't all those things. They probably were. But I think their real importance went beyond problems of theme, and I think this show proves it. The summum of these five years of work is in that abstraction. The ladies, however prepossessing they were, were instrumental works leading to this apogee of abstract power.

It seems to me that deKooning, consciously or not, is enthralled by *all* sensible and emotional experience. His paintings judged on the whole are valid for their intense emotional quality (unanalyzable by discursive means) and are greater in abstract or generalized emotional content than the sum of their parts. By this I mean that neither the extraordinary handling of paint nor the use of a theme, be it woman or excavation, amounts to the elusive, emotional something these paintings are invested with. All of experience is his field, but in recent years, he happens to have fixed his focus on woman. And in setting a limit, and his sights, deKooning has carded his own emotions to a point where they can be universalized for the rest of us.

It is commonplace to say that painting is concerned with relationships—of man to space, time and environment. But too often current critics fail to understand that the quest for clarification of relationships never changes, but the state of intelligence (or information) does. DeKooning's existence is a continuous arduous research. When he first painted the blousy, frowzy, horrifying woman, it was no other than this search for first principles whether or not he would have stated it that way. The fact that he implied an environment through and in the woman figure seems to bear it out. In coping with the human figure, and later, with the figure in landscape or specific place, deKooning extended his intelligence of the universe and deepened his intuitive knowledge of relationships. His way back to abstraction is not back at all. It is the logical step. Because, like all great artists, deKooning is a monist for whom there can be no two ways. That he shares with Brancusi.

For me there were two masterworks and several more or less casual canvases which added to the energy of the show. (Aside from the very fetching likeness of Marilyn Monroe.) In a lighter mood than his old girls, the two graces in "Two Women (In the Country)" stand at both sides of a horizontal canvas, an expression of gay allure on their faces. Already the country (environment) gnaws away at their edges and speaks its own language. Touches of earth color reinforce this impression. A later painting, and one of the best in my opinion, "Two Women, 1954-55" has broken completely with the figure-in-ground formula. A new elasticity of composition makes these two abstract figures seem to be stretching in four directions at once. Opulent color and lusty brushing heighten the effect of a centrally propulsed, all-over energy. To me the expressive value of this painting goes beyond the fact of the two fleshy women. It is an expression of turbulent worldly emotion fixed in the carcasses of these two.

This painting and the large abstraction bring up the question of line which so many commentators have lately discovered to be an essential value in deKooning's work. Some have even likened his line to Ingres. But, at least as far as the past few years' production is concerned, the stress on linear conception is misplaced. DeKooning, far from using line in its profile and binding character uses it as a mover and shaker. Line whips across his paintings in thick profusion, but it is always line used as *contributing form*. Or, it is a discoverer. It darts behind the picture plane into the shadow, or moves sinuously about in a mass of glowing red, picking up detail. Or, as in the two women discussed above, it plays across the surface like a coquette in a fandango, touching here and there a shoulder or behind.

In the Guggenheim abstraction, line does not define form but overrides it, creating its own forms. Color is fully utilized to create excitement and space. At the lower right-hand corner, a lake of emerald green, clear and beautiful creates a back plane. Behind the excitement of line and flat color on the foreplane, this green appears now and then, along with a smoky violet which moves even further back. Over these there is a profusion of heavily brushed, bright color forms and two amorphous, but solid masses of dull red. To the left of center is a vertical movement, opening the space between the two basic red forms (the women disguised?). What I called elasticity before is more than that in this painting. It is like an organic thing. When this painting breathes, its whole structure heaves! The women are there anyway for those who need them, and so are the excavations, but they are there in a sublimized way, for the artist has already gone deeper into their significance.

Although there isn't space to discuss several other exhibitions which deserve mention, I would like, for the record, to cite the show of drawings by Arshile Gorky at the Janis Gallery last month. These incisive, fully detailed drawings elaborate many of Gorky's germinal ideas. They speak of a man who saw, remembered and imagined everything, and never failed to look beneath. Another exhibition I enjoyed was the Ralph Rosenborg show at the Delacorte Gallery. Rosenborg, whose intimate landscapes and figure studies have always bordered on the mystic (he has many affinities with Redon, even in his color) has gone deeper into the intangible. Most of the paintings in the show were vague, beautifully nuanced visions of the night sea and its ghostly passengers. Seymour Franks and Ernest Briggs both exhibited this month. Franks is working with heavy, cadenced strokes in an earthly gamut of color, using white grounds as reflectors rather than sources of light. Briggs, whose San Francisco roots are still visible in the giant formats he uses has gone more deeply into problems of color and tone. His enormous canvases are painted in heavy impastoes, broken into a thousand tones. His work has vigor and a great potential.

HILLTOP HOUSE—KOENIG

(Continued from Page 24)

The entrance walk is paved with square cinder block to match the masonry wall. Green vermont slate is on the dining room and patio floor with parquet in the living room. The remaining floors are cork tile except the baths which are quarry tile.

Each room or area has its own outdoor terrace which is paved. The service porch wall can be opened entirely to prevent an accumulation of heat and moisture and to allow easy access from the bedrooms to the service yard. The kitchen was designed with an "island" to provide the maximum of cabinet space below counter level. All four sides of the island are utilized.

By combining sliding doors and steel curtain walls on a steel frame every advantage was taken of the property and many luxuries included without violating average building costs.

J.O.B.

JOB OPPORTUNITY BULLETIN

FOR ARTISTS, ARCHITECTS, DESIGNERS AND MANUFACTURERS

Prepared and distributed monthly by the Institute of Contemporary Art as a service to manufacturers and to individuals desiring employment with industry either as company or outside designers. *No service or placement fee is charged to artists, architects, designers, or companies.*

J.O.B. is in two parts:

I. Openings with manufacturers and other concerns or institutions interested in securing the services of artists, architects or designers. We invite manufacturers to send us descriptions of the types of work they offer and the kinds of candidates they seek. Ordinarily the companies request that their names and addresses not be given.

II. Individual artists and designers desiring employment. We invite such to send us information about themselves and the type of employment they seek.

Please address all communications to: Editor, J.O.B., Institute of Contemporary Art, 138 Newbury Street, Boston 16, Mass., unless otherwise indicated. *On all communications please indicate issue, letter and title.*

I. OPENINGS WITH COMPANIES

A. ARCHITECT: Well-established eastern Pennsylvania architectural firm desires young architectural design graduate with 2 yrs. office practice. Excellent junior partnership possibilities for ambitious and energetic person. Practice will include all phases, in medium-sized

office handling $10,000 to $2,000,000 classes of contemporary work.

B. ARCHITECTURAL DESIGNER: Old established architectural firm located in college town within 60 miles of Boston needs experienced designer. Older person desired. Practice includes all types of private and public buildings. Give experience, availability, age and salary expected.

C. ARCHITECTURAL DRAFTSMAN: Large national corporation located in Boston seeks experienced male architectural draftsman for full-time position in small department. Salary commensurate with experience.

D. ARCHITECTURAL DRAFTSMEN: Large department store located in Boston seeks four architectural drafstmen for full-time positions in a small department. Experience in design of store interiors is desirable. Salary commensurate with experience.

E. ARCHITECTURAL DRAFTSMEN: Thoroughly experienced F. P. apartments. Long term projects. Apply B. H. Whinston, Architect, 465 Lexington Avenue, N.Y.C., N.Y.

F. ARCHITECTURAL DRAFTSMAN & CHIEF DRAFTSMAN with degree and experience, wanted for permanent position in Boulder, Colorado. Prefer draftsman with at least 4 years experience and chief draftsman with at least 8 years experience. Work will be general architectural practice. Positions are open now with employment starting January 1, 1956. Salary and profit-sharing basis.

G. CLOCK AND TIMER DESIGNER: New England manufacturer invites application from recent graduates of industrial design school for apprenticeship or junior staff design position.

H. COMPANY PRODUCT DESIGNER: Boston plastics molding manufacturer seeks imaginative product designer with strong mechanical background, practical attitude, at least several years experience in molded plastics industry, to serve on staff as full-time product development director. Salary adequate to attract right man.

I. DESIGNERS OF MACHINERY: The Institute of Contemporary Art (138 Newbury St., Boston 16) will consider purchasing at cost, photographs or slides (2″x2″ color, "before and after," preferred) of new or redesigned machinery of any type. The collection thus made will be available on loan to any contributing designer. Inquiries are invited. (Address: Editor, Machine Design Slide Collection.)

J. EXHIBITION CONSTRUCTION WORKERS: Museum Branch of National Park Service has two positions open in Government exhibits studio, Washington, D. C. Address inquiries to Director, National Park Service, Washington 25, D. C.

1. *Exhibit Construction Worker:* GS-7 position for recent art school graduates with varied skills, to assist others in design, construction and installation of displays for variety of Gov't. museums throughout the U.S. Thorough knowledge of two and three-dimensional design principles and good color sense are necessary to insure attractive, well-built interpretive exhibits.
2. *Exhibit Construction Specialist:* GS-9 position for art school graduate with minimum 2 yrs. experience in exhibit design, museum preparation or commercial art. Should be able to participate in a variety of design and construction problems including two and three-dimensional display and scale models. Thorough knowledge of shop tools, artist's materials, and drafting equipment necessary. Position requires working alone or with others, occasional supervision of others.

K. EXHIBITS WORKERS: For museum. Demonstrated competence in painting, sculpting, exhibits layout and design. Qualifying experience includes preservation, preparation and mounting of exhibits specimens; cartographic, architectural or engineering experience; crafts such as carpentry, mechanics, sheet metal, molding, painting etc.; drafting and illustrating; interior decoration. Any combination of above will be considered. Starting salary $3670 a year.

L. FLOOR COVERING DESIGNER: New England manufacturer of soft-surface floor coverings wishes to develop free-lance design sources. Two-dimensional designers of New England, experienced in fabrics, wall coverings, or floor coverings and willing to visit the factory periodically with design material, should apply.

M. FURNITURE DESIGNER: Large New England manufacturer of decorated vinyl sheeting wants young furniture designer for full-time staff employment at plant. To assist in developing new furniture uniquely suited to plastic upholstering.

N. GRAPHIC DESIGNERS: Large, well-established publishing company in Boston area seeks experienced male or female artists for full-time staff positions in attractive studio in new building, for varied types of decorative graphic design.

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P. HEAD DESIGNER: Fine fashion store in Southwest seeks versatile designer with creative imagination and fashion flair qualified to do gift packaging, textile designs, ceramic designs and designs for window decor. Salary range $7,000-$10,000.

Q. INDUSTRIAL DESIGNER: Top calibre experience and design background necessary. Must possess complete understanding of better design objectives. Comprehensive knowledge of industrial materials, processes and assembly techniques required. Must be capable of working in the diversified fields of design including industrial design, product d-sign, interior design, furniture and graphics. N. Y. Contact Chon Gregory, Paul McCobb Design Associates, 139 East 57th Street, New York.

R. INDUSTRIAL DESIGNER: Growing Chicago design studio will pay over $8,000 for a top product designer. Prefer a man age 30-40 for product and package design and development, capable of becoming associate. Excellent salary potential. Inquiries confidential. Complete resume required.

S. INSTRUCTOR IN DESIGN: Florida art school needs experienced instructor in design and silk-screen-printing, beginning mid-October, 1955, until June, 1956, who can teach basic design, transparent water color techniques, photographic reproduction on paper and fabric, complete silk-screen-printing process and hand-painting on fabric.

T. METAL GIFTWARE DESIGN CONSULTANT: Rhode Island company seeks part-time industrial designer for metal giftware items, including enameling. Must be practical, inventive, ingenious, willing to appreciate production and cost limitations. Continuity and growth probabilities.

U. PACKAGE DESIGNER: Immediate opening available for experienced staff designer with national folding carton manufacturer in Phila. area. Must be extremely creative with an excellent background of lettering and design. Knowledge of merchandising desirable. Salary commensurate with background and ability.

V. PACKAGE DESIGNER: Immediate opening available for experienced staff designer with national folding carton manufacturer in Boston area. Must be extremely creative with an excellent background of lettering and design. Knowledge of merchandising desirable. Salary commensurate with background and ability.

W. PRODUCT DESIGNER: Large eastern manufacturer in chemical process industry has staff opening at management level in diversification and expansion program. Strong mechanical engineering background with experience in plastics, wood, light metal or similar materials to develop consumer products emphasizing functional aspects.

X. PRODUCT DESIGNER: Leading mass-producing glass manufacturer, with design offices in New York City, wants product designer for immediate full-time staff position.

Y. PRODUCT DESIGNER, LIGHTING: Company over 50 yrs. old, recognized leader; national recognition for product design; manufactures principally lighting fixtures for residential and commercial use and portable lamps and fixtures for residential use. Seeks young man with several years experience in industry. Because company's activities have expanded rapidly in last five years, it offers excellent opportunity.

Z. PRODUCT DESIGNER, LIGHTING: National manufacturer of commercial and industrial fluorescent lighting seeks the services of an experienced individual capable of developing creative ideas, to work directly under the company's Designing Director.

Aa. RADIO-TV: Large, well-established middle-west manufacturer with company design studio has openings for junior designers with experience in graphics, packaging, furniture, radio and TV.

Bb. SCULPTORS: Leading manufacturer of cemetery memorials and tombstones seeks for full-time staff employment, in northeastern area, several young male sculptors of unusual talent and provent ability, age 25-35, for plaster model-making and stone sculpture. Salary commensurate with background and experience.

Cc. THREE-DIMENSIONAL DESIGNER: Exhibit and display company in North Central states seeks designer experienced in exterior and interior exhibition and display, with imagination and knowledge of structural and presentation techniques, as strong addition to existing design staff.

Dd. TYPE FACE DESIGN DRAFTSMAN: For manufacturer of photographic typesetting equipment. Artist to make master drawings of printing type faces and create new type face designs. Salary commensurate with experience.

Ee. WALLPAPER DESIGNER: New England manufacturer of wallpaper wishes to develop free-lance design sources. Two-dimensional designers in New England or New York area wishing to qualify should apply to Editor, J. O. B.

II. ARTISTS AND DESIGNERS SEEKING EMPLOYMENT

The Institute does not necessarily endorse the following individuals, who are listed because they have asked the Institute to help them find employment.

A. ARCHITECT: Yale Graduate. Diversified experience U. S. and abroad. Presently associated with progressive firm in New England. Desires junior partnership or associateship with architect practising in northeastern area. Male, age 32.

B. ARCHITECTURAL DESIGNER: B.S. in Architecture, University of Idaho, 1953. 3 years experience in design, presentation, models, working drawings; 4 years experience in construction work. Desires position with small, progressive firm interested in contemporary architecture in the West. Male, age 24, married.

C. ARCHITECURAL DRAFTSMAN—DESIGNER: 8 years experience in planning institutional buildings, churches, schools, etc. At present responsible for all phases of architectural jobs of engineering firm. Desires permanent position with architectural firm on east coast. Male, age 33, single.

D. ART INSTRUCTOR, DESIGNER: B.F.A. in Painting, R.I. School of Design, 1955. Experience: designing, drafting, textile design. Desires teaching or two-dimensional designing position. Female, age 27, single.

E. ARTIST-DESIGNER: 12 years experience museum and trade exhibits, educational display, layout and reproduction for black and white color, designs for textiles, porcelains, greeting cards and book illustrations. 2 years experience redesigning handcraft products for Government of Pakistan. Knowledge of lettering. Desires position in creative product design or educational display. Male, age 35, married. Willing to relocate.

F. ARTIST-TEACHER: B.A., Carnegie Institute of Technology, Painting and Illustration; M.A., Northwestern University. Study and travel in Europe. 6 years experience teaching, painting, drawing and graphic arts. Desires position in art school, college or university. Male, age 34, married.

G. ARTIST-TEACHER: B.A., Oberlin College; M.A., New York University; study at Academia Belle Arte, Florence, Italy. High school teaching experience, N. Y. C. Desires position teaching painting and drawing in university or college. Male, age 25.

H. ARTIST-TEACHER: M.A., Painting and History of Art. Member, American Assn. of University Professors, College Art Assn. of America, Midwestern College Art Conference. Active exhibiting painter with awards in painting and drawing. Experience: 6 years teaching in large midwestern universisty and art museum; commercial art; published illustration; research in design theory. Desires assistant professorship in college or university art department emphasizing painting, drawing, design, crafts, theory and history of art. Available summer, 1956. Male, age 32 married.

I. ARTIST-TEACHER-LECTURER: Graduate, Ceramic College, Germany; studied sculpture in Europe and at Sculpture Center N. Y.; studied design at Pratt Institute. 8 years teaching and lecturing experience; 5 years in museum work. Desires part-time position as instructor or lecturer on pottery and sculpture in N. Y. area. Female, single.

J. CREATIVE DESIGNER: B.S., Boston Museum School, 1952; Art Students League, N. Y. Experience: textiles, TV scenic backgrounds, illustration, greeting cards, display and mural interiors. Seeks free-lance work. Female, age 24, single.

K. CREATIVE DESIGNER-SALESMAN: Designer with sales ability. 16 yrs. as artist, product designer and stylist. 6 yrs. with plastic manufacturing company of fabricated and moulded parts. Good mechanical background. Can handle detailing, drafting and tool design. Prefers Boston area. Male, age 34, married.

L. DESIGNER ARTIST: B.S. in Education; MSA, 1950. 4 years display experience with large, well-known retail business in California. TV and ad agency work. Basically idea person interested in typography and creative design. Desires agency work or free-lance work pertaining to any of these fields. Prefers Boston area. Female, age 27, single.

M. DESIGNER-CRAFTSMEN: Team offers services as design consultants to firms wishing a fresh approach to new or existing problems in fields of jewelry, silverware, stainless, etc. Broad backgrounds in Europe and U. S. with industry. Limited production and custom work. Experienced in carrying projects from original concept through designing, model-making and into production.

N. DESIGNER-STYLIST: Graduate, Art Institute of Chicago. 6 years experience various areas of textile design, including printed, screened and woven fabrics; soft and hard floor coverings. Also mill experience. Prefers N. Y. area. Male, age 40, single.

O. DESIGNER-STYLIST: Graduate, Pratt Institute, 1947. 8 years design experience; 5 years art editor of leading N. Y. fashion magazine. Seeks free-lance assignments in gift wrappings, packaging or textiles in N. Y. area. Female, age 28, married.

P. DIRECTORS OF DESIGN: Several outstanding, experienced and mature designers have asked the Institute to help them find new positions as Design Directors in large corporations. The Institute considers these individuals unusually well-qualified to take full responsibility for Product Design in company Design Departments. They are trained in engineering and design. One prefers midwest or west coast; another, the east coast; the third will relocate anywhere. All inquiries confidential.

Q. FURNITURE DESIGNER: Graduate, Chouinard and Art Center Schools, Los Angeles. 10 years experience: all phases furniture design, production and merchandising. Specializes in designs based on simplified production methods in woods, metals, plastics. Mechanical ability. Female, age 38, single.

R. GRAPHIC DESIGNER: Training at Art Center School and California School of Fine Art. 7 years experience: advertising, layouts, typography and production, publishing, and catalog design. Desires position in progressive graphic design department with manufacturer or industrial designer. Prefers N. Y. or California area. Male, age 29, single.

CURRENTLY AVAILABLE PRODUCT LITERATURE AND INFORMATION

Editor's Note: This is a classified review of currently available manufacturers' literature and product information. To obtain a copy of any piece of literature or information regarding any product, list the number which precedes it on the coupon which appears below, giving your name, address, and occupation. Return the coupon to Arts & Architecture and your requests will be filled as rapidly as possible. Items preceded by a check (✔) indicate products which have been merit specified for the new Case Study House 17.

NEW THIS MONTH

APPLIANCES

(426) Contemporary Clocks and Accessories: New collection of 8 easily mounted weather vanes, traditional and modern designs by George Nelson. Attractive folder Chronopak contemporary clocks, crisp, simple, unusual models; modern fireplace accessories; lastex wire lamps, and bubble lamps, George Nelson, designer. Brochure available. One of the finest sources of information, worth study and file space.—Howard Miller Clock Co., Zeeland, Mich.

DECORATIVE ACCESSORIES

(137a) Contemporary Architectural Pottery: Information, illustrative matter excellent line of contemporary architectural pottery designed by John Follis and Rex Goode; large manheight pots, broad and flat garden pots; mounted on variety of black iron tripod stands; clean, strong designs; data belongs in all files.—Architectural Pottery, Box 24664 Village Station Los Angeles 24, California.

FABRICS

(171a) Contemporary Fabrics: Information one of best lines contemporary fabrics by pioneer designer Angelo Testa. Includes hand prints on cottons and sheers, woven design and correlated woven solids. Custom printing offers special colors and individual fabrics. Large and small scaled patterns plus a large variety of desirable textures furnish the answer to all your fabric needs; reasonably priced. Angelo Testa & Company, 49 East Ontario Street, Chicago 11, Illinois.

(264a) Inquire for a handsome ($1.00) file folder of 20 swatches of Granite, a heavy-duty upholstery, adapted from a hand woven original. An accordion folder of fifty different swatches with complete information may be ordered for $3.00.

The finest contemporary fabrics from Jack Lenor Larsen, Inc. are available at Kneedler Fauchere showrooms in San Francisco and Los Angeles. These fabrics are weaver-designed, with the yarn selection, the designing, the weaving, and the sales supervised by the Larsen associates. The designers have experience in both design and architecture and know the place of fabric in the scheme of things. Write: Larsen, Inc., 36 E. 22nd St., New York, N. Y.

FURNITURE

(188a) Baker Modern Furniture: Information complete line new contemporary furniture designed by Finn Juhl, tables, cabinets, upholstered pieces, chairs; represents new concept in modern furniture; fine detail and soft, flowing lines combined with practical approach to service and comfort; shelf and cabinet wall units permit exceptional flexibility in arrangement and usage; various sections may be combined for specific needs; cabinet units have wood or glass doors; shelves and trays can be ordered in any combination; free standing units afford maximum storage; woods are English harewood, American walnut, white rock maple in contrasting colors —almost true white and deep brown; most pieces also available in all walnut; wood and provides protection against special finish preserves natural finish of wear and exposure to moisture; excellent craftsmanship; data belong in all contemporary files; illustrated catalog available.—Baker Furniture, Inc., Grand Rapids, Michigan.

(248a) Furniture: Paul McCobb's latest brochure contains accurate descriptions and handsome photographs of pieces most representative of the McCobb collections of furniture. Write for this reference guide to Hanley-Howard, Dept. AA, 8950 Beverly Blvd., Los Angeles 48, Calif.

(257a) Furniture: A new eighteen page brochure contains 30 photographs of John Stuart furniture demonstrating a concept of good design with emphasis on form no less than function. Accompanying descriptions include names of designers, approximate retail prices, dimensions and woods. Available for 25c from John Stuart Inc., Dept. AA, Fourth Avenue at 32nd Street, New York 16, N. Y.

(169a) Contemporary Furniture: New 28-page illustrated color brochure gives detailed information Dunbar new modern furniture designed by Edward Wormley; describes upholstered pieces, furniture for living room, dining room, bedroom, case goods; woods include walnut, hickory, birch, cherry; good design; quality hardware, careful workmanship; data belongs in all files; send 25 cents to cover cost: Dunbar Furniture Company of Indiana, Berne, Ind.

(230a) Contemporary Office Furniture: Newly published illustrated brochure describing contemporary high-style office furniture in CMF quality line. Many examples shown, including such features as solid brass hardware, full-size file drawers fitted for Pendaflex File Folders; wide range of beautiful cabinet woods combined with cigarette-proof micarta tops. Perfect workmanship, finish of this handsome line, combined with moderate price, make it ideal for retail stores, offices, reception room. C M F has recently affiliated with Vista Furniture Company of Anaheim. For full information and complete price list, write to Costa Mesa Furniture Mfg. Co., Dept. AA, 2037 Placentia St., Costa Mesa, California.

(314) Furniture, Retail: Information top retail source best lines contemporary lamps, accessories, fabrics; designs by Eames, Aalto, Rhode, Noguchi, Nelson: complete decorative service.—Frank Brothers, 2400 American Avenue, Long Beach, Calif.

(180a) Dux: A complete line of imported upholstered furniture and related tables, warehoused in San Francisco and New York for immediate delivery; handcrafted quality furniture moderately priced; ideally suited for residential or commercial use; write for catalog.—The Dux Company, 390 Ninth Street, San Francisco 2, California.

(323) Furniture, Custom and Standard: Information one of best known lines contemporary metal (indoor-outdoor) and wood (upholstered) furniture; designed by Hendrik Van Keppel, and Taylor Green—Van Keppel Green, Inc., 9501 Santa Monica Boulevard, Beverly Hills, Calif.

(174a) Information available on contemporary grouping, black metal in combination with wood, for indoor-outdoor use. Illustrated catalogue of entire line offers complete information.—Vista Furniture Company, 1541 West Lincoln, Anaheim, California.

(247a) Contemporary home furnishings: A new 1955 illustrated catalogue presenting important examples of Raymor's complete line of contemporary home furnishings shows designs by Russell Wright, George Nelson, Ben Seibel, Richard Galef, Arne Jacobsen, Hans Wagner, Tony Paul, David Gil, Jack Equier and others. Included is illustrative and descriptive material on nearly 500 decorative accessories and furnishings of a complete line of 3000 products. Catalogue available on request from Richards Morgenthau, Dept. AA, 225 Fifth Ave., New York City 10, New York.

HEATING, AIR CONDITIONING

(55) Water Heaters, Electric: Brochure, data electric water heaters; good design.—Bauer Manufacturing Company, 3121 W. El Segundo Boulevard, Hawthorne, California.

(143a) Combination Ceiling Heater, Light: Comprehensively illustrated information, data on specifications new NuTone Heat-a-lite combination heater, light; remarkably good design, engineering; prismatic lens over standard 100-watt bulb casts diffused lighting over entire room; heater forces warmed air gently downward from Chromalox heating element; utilizes all heat from bulb, fan motor, heating element; uses line voltage; no transformer or relays required; automatic thermostatic controls optional; ideal for bathrooms, children's rooms, bedrooms, recreation rooms; UL-listed; this product definitely worth close appraisal; merit specified CSHouse 1952—NuTone, Inc., Madison and Red Bank Roads, Cincinnati 27, Ohio.

LIGHTING EQUIPMENT

(119a) Recessed and Accent Lighting Fixtures: Specification data and engineering drawings Prescolite Fixtures; complete range contemporary designs for residential, commercial applications; exclusive Re-lamp-a-lite hinge; 30 seconds to fasten trim, install glass or relamp; exceptional builder and owner acceptance, well worth considering.—Prescolite Mfg. Corp., 2229 4th Street, Berkeley 10, California.

(782) Sunbeam fluorescent and incandescent "Visionaire" lighting fixtures for all types of commercial areas such as offices, stores, markets, schools, public buildings and various industrial and specialized installations. A guide to better lighting, Sunbeam's catalog shows a complete line of engineered fixtures including recessed and surface mounted, "large area" light sources with various, modern diffusing mediums. The catalog is divided into basic sections for easy reference. — Sunbeam Lighting Company, 777 East 14th Place, Los Angeles 21, California.

(253a) Television Lighting Catalogue No. 4 is a result of research and development to meet Television's lighting needs. Contents include base lights, spotlights, striplights, beamlights, control equipment, accessories and special effects. Request your copy from Century Lighting, Dept. AA, 521 W. 43rd St., New York 36, New York.

(170a) Architectural Lighting: Full information new Lightolier Calculite fixtures; provide maximum light output evenly diffused; simple, clean functional form: square, round, or recessed with lens, louvres, pinhole, albalite or formed glass; exclusive "torsiontite" spring fastener with no exposed screws, bolts, or hinges; built-in fibreglass gasket eliminates light leaks, snug self-leveling frame can be pulled down from any side with fingertip pressure, completely removable for cleaning; definitely worth investigating.—Lightolier, 11 East Thirty-sixth Street, New York, New York.

(z7a) Contemporary Commercial Fluorescent, Incandescent Lighting Fixtures: Catalog, complete, illustrated specification data Globe contemporary commercial fluorescent, incandescent lighting fixtures; direct, indirect, semi-indirect, accent, spot, remarkably clean design, sound engineering; one of most complete lines; literature contains charts, tables, technical information; one of best sources of information on lighting. —Globe Lighting Products, Inc., 2121 South Main Street, Los Angeles 7, Calif.

(246a) Theatrical Lighting Catalogue No. 1: Is a comprehensive presentation of lighting instruments and accessories required for entertainment productions. Contents include information on stage layouts, spotlights, floodlights, striplights, special equipment, control equipment, accessories and remote control devices. To obtain a copy write to Century Lighting, Dept. AA, 521 West 43rd St., New York 36, New York.

(253a) Lighting Equipment: Booklet available on the "C-I Board," (Century-Izenour Board) first all electronic system for stage lighting control. Main elements are Preset Panel, Console Desk, and Tube Bank. Advantages include adaptability, easy and efficient operation, low maintenance. Write to Century Lighting, Inc., 521 W. 43rd St., New York 36, New York.

✔(375) Lighting Fixtures: Brochures, bulletins Prylites, complete line recessed lighting fixtures, including specialties; multi-colored dining room lights, automatic closet lights; adjustable spots; full technical data, charts, prices.—Pryne & Company, Inc., 140 North Towne Avenue, Pomona, Calif.

(255a) Lighting Equipment: Skydome, basic Wasco toplighting unit. The acrylic plastic dome floats between extended aluminum frames. The unit, factory assembled and shipped ready to install, is used in the case Study House No. 17. For complete details write Wasco Products, Inc., 93P Fawcett St., Cambridge 38, Mass.

SCHOLARSHIPS

Four $1320 merit awards for 1956-57 scholastic year available to architects, designers, painters, sculptors, ceramists, weavers and metalsmiths. Applications received until March 1, 1956. Degrees offered: B.F.A., M.F.A. and M. Arch.

CRANBROOK ACADEMY OF ART

131 Academy Road, Bloomfield Hills, Mich.

(965) Contemporary Fixtures: Catalog, data good line contemporary fixtures, including complete selection recessed surface mounted lense, down lights incorporating Corning wide angle Pyrex lenses; recessed, semi-recessed surface-mounted units utilizing reflector lamps; modern chandeliers for widely diffused, even illumination; selected units merit specified for CSHouse 1950 Stamford Lighting, 431 W. Broadway, New York 12, N. Y.

MISCELLANEOUS

(360) Telephones: Information for architects, builders on telephone installations, including built-in data.—A. F. DuFault, Pacific Telephone & Telegraph Company, 740 So. Olive St., Los Angeles, California.

PAINTS, SURFACE TREATMENT

(160a) Mosaic Clay Tile for walls and floors—indoors and out. The Mosaic Line includes new "Formfree" Patterns and Decorated Wall Tile for unique random pattern development; colorful Quarry Tile in plain and five "non-slip" abrasive surfaces; and handcrafted Faience Tile. The Mosaic Tile Company, 829 North Highland, Hollywood 38. HOllywood 4-8238.

(238a) The Safe-O-Matic swimming pool cover keeps pool clean. conserves pool temperature, guarantees safety. Four roll carriers support aluminum rails to which heavy aluminum tubing is hinged. Outer cover is of heavy deck canvas impervious to flame and water. An enclosed electric reduction motor ¼ H.P. powers the cover which fold back in 35 seconds. Sun-drying and service deck (optional) includes service bar, will conceal cover. Write for brochure Safe-O-Matic Mfg. Co. Dept. AA, 33 St. Joseph Street, Arcadia, Calif.

(254a) Asphaltic Products: for tile setting, industrial roofing, protective coatings for walls, roofs and pressure vessels. Emulsions for surfacing roads, parking and recreation areas. Laykold, designed for tennis court construction, is Merit Specified for Case Study House No. 17. For brochure write to American Bitumuls and Asphalt Co., 200 Bush St., San Francisco 4, Calif.

(251a) Concrete emulsions: Red Label Suconem minimizes efflorescence, has proved an effective water-bar. Merit specified for Case Study House No. 17.. For complete information write Super Concrete Emulsions Limited Dept. AA, 1372 E. 15th St., Los Angeles. Calif.

SASH, DOORS AND WINDOWS

(212a) Glide Aluminum Sliding Windows: Complete Glide brochure available on aluminum sliding windows, engineered with precision, made of finest extruded aluminum, stainless steel weatherstripping and rollers for better performance, endurance. Advantages: eliminates need for costly cleaning apparatus, scaffolding; easier, less expensive installation; never requires painting; lowers insurance rates; guaranteed for life of building. Write to L. Pinson, Dept. AA, Glide Windows, Inc., 7463 Varna Ave., No. Hollywood, Calif.

(202A) Profusely illustrated with contemporary installation photos, the new 12 page catalog-brochure issued by Steelbilt, Inc., pioneer producer of steel frames for sliding glass doorwalls and windows, is now available. The Brochure includes isometric renderings of construction details on both Top Roller-Hung and Bottom Roller types; 3" scale installation details; details of various exclusive Steelbilt engineering features; basic models; stock models and sizes for both sliding glass doorwalls and horizontal sliding windows. This brochure, handsomely designed, is available by writing to Steelbilt, Inc., Gardena, Cal

(356) Doors, Combination Screen-Sash; Brochure Hollywood Junior combination screen metal sash doors; provides ventilating screen door, sash door; permanent outside door all in one.—West Coast Screen Company, 1127 East Sixty third Street, Los Angeles, California (in 11 western states only.)

(256a) Folding Doors: New catalog is available on vinyl-covered custom and standard doors. Emphasizes their almost universal applicability. Folding doors eliminate wasteful door-swing area, reduce building costs. Mechanically or electrically operated. Modernfold Doors Inc., 3836 E. Foothill Blvd., Pasadena 8, California.

(244a) Graphically illustrating the uses, sizes and types of steel-framed sliding glass doors is a new 12-page catalog issued by Arcadia Metal Products. Cover of the catalog features a full-color photograph of a Connecticut residence with installation of Arcadia doors. Also shown are uses of the products for exterior walls in a school, hospital, low-cost development house, luxury residence and commercial building. Unusual feature in catalog is "Data Chart" which lists dimensions of glass required for the most popular Arcadia door sizes, rough opening sizes and shipping weights of the product. Profusely illustrated, the catalog contains specifications and details of doors for both single and double glazing as well as information concerning stock and non-stock door sizes. Copies of the catalog may be obtained from Arcadia Metal Products, Catalog 1955-13, P.O. Box 657, Arcadia, Calif.

(222a) Architectural Window Decor—LouverDrape Vertical Blind's colorful new catalog describes LouverDrape as the most flexible, up-to-date architectural window covering on today's market. Designed on a 2½ inch module, these vertical blinds fit any window or skylight—any size, any shape—and feature washable, flame-resistant, colorfast fabric by DuPont. Specification details are clearly presented and organized and the catalog is profusely illustrated. Write to Vertical Blinds Corp. of America, Dept. AA, 1936 Pontius Avenue, Los Angeles 25, California.

(210a) Soulé Aluminum Windows; Series 900: From West's most modern alumiliting plant, Soulé's new aluminum windows offer these advantages: alumilite finish for longer wear, low maintenance; tubular ventilator sections for maximum strength, larger glass area; snap-on glazing beads for fast, permanent glazing; Soulé putty lock for neat, weather-tight seal; bind-free vents, 90% openings; ¾" masonry anchorage; installed by Soulé-trained local crews. For information write to George Cobb, Dept. BB, Soulé Steel Company, 1750 Army Street, San Francisco, Calif.

(229a) Multi-Width Stock Doors: Innovation in sliding glass door industry is development of limitless number of door widths and types from only nine Basic Units. 3-color folder now available illustrates with cutouts nearly every width opening that can be specified without necessity of custom sizes. Maximum flexibility in planning is allowed by simple on-the-job joining of stock units forming water-tight joint with snap-on cover-plate. Folder lists standard height of stock doors combined with several examples of width. Combination of Basic Units makes possible home and commercial installations in nearly every price category. For more information, write to Arcadia Metal Products, Dept. AA, 324 North Second Avenue, Arcadia, California.

SOUND CONDITIONING

(263a) Acoustical Systems: Non-exposed accessible suspension system for acoustical tile. Flexible, easily installed, low-cost maintenance. Brochure contains specifications, drawings may be obtained from Accesso Systems, Inc., 4615—8th Avenue N.W. Seattle 7, Washington.

SPECIALTIES

(249a) Fireplace tools and grates: Profusely illustrated brochure showing firetools, stands and wall brackets, andirons (cast iron), grates and standing ashtrays. Merit specified for Case Study House No. 17. Write to Stewart-Winthrop, Dept. AA, 7570 Woodman Ave., Van Nuys, Calif.

(152) Door Chimes: Color folder NuTone door chimes; wide range styles, including clock chimes; merit specified CSHouse 1952.—NuTone, Inc., Madison and Red Bank Roads, Cincinnati 27, Ohio.

(240a) Anthony Bros. pools introdue easy-to-operate rust-proof filter system, with highly effective bacteria elimination. Nightime illumination by underwater light. Special ladder a unique feature. Will design and build pool of any size. Terms can be arranged to customer's satisfaction. Write for brochure, Anthony Bros. Dept. AA, 5871 East Firestone Blvd., South Gate, Calif.

(252a) Stained Glass Windows: 1" to 2" thick chipped colored glass embedded in cement reinforced with steel bars. A new conception of glass colored in the mass displays decomposing and refracting lights. Design from the pure abstract to figurative modern in the tradition of 12th century stained glass. For brochure write to Roger Darricarrere, Dept. AA, 8030 W. 3rd St., Los Angeles, Calif.

(183a) New Recessed Chime, the K-15, completely protected against dirt and grease by simply designed grille. Ideal for multiple installation, provides a uniformly mild tone throughout house, eliminating a single chime too loud in one room. The unusual double resonator system results in a great improvement in tone. The seven-inch square grille is adaptable to installations in ceiling, wall and baseboards of any room.—NuTone, Inc., Madison and Red Bank Roads, Cincinnati 27, Ohio.

(261a) Tempera Product: Descriptive literature on new tempera product now available. Kit form includes formulas and 2 color wheel, charts for perfect mixing and matching. Refill bottles obtainable. Write Code Color Co., 2814 Dunleer Place, Los Angeles 64.

(977) Electric Barbecue Spit: Folder Rotir electric barbecue spit with seven 28" stainless steel Kabob skewers which revolve simultaneously over charcoal fire; has drawer action so unit slides in and out for easy handling; heavy angle-iron, gear head motor, gears run in oil; other models available; full information barbecue equipment including prints on how to build in kitchen or den. Merit specified CSHouse No. 17.—The Rotir Company, 8470 Garfield Ave., Bell Gardens, Calif.

STRUCTURAL MATERIALS

(211a) New Soulé Steel Stud: Major improvement in metal lath studs, Soulé's new steel studs were developed to give architects, builders stronger, lighter, more compact stud than previously available. Advantages: compact open-webb design, notched for fast field-cutting; continuous flanges; five widths; simplifies installation of plumbing, wiring, channel. For steel stud data write George Cobb, Dept. AA, Soulé Steel Company, 1750 Army Street, San Francisco, California.

207A—Unusual Masonry Products; complete brochure with illustrations and specifications on distinctive line of concrete masonry products. These include: Flagcrete—a solid concrete veneer stone with an irregular lip and small projections on one face—reverse face smooth; Romancrete—solid concrete veneer resembling Roman brick but more pebbled surface on the exposed face; Slumpstone Veneer—four-inch wide concrete veneer stone, softly irregular surface of uneven, rounded projections;—all well suited for interior or exterior architectural veneer on buildings, houses, fire places, effectively used in contemporary design. Many other products and variations now offered. These products may be ordered in many interesting new colors. Brochure available by writing to Department AA, General Concrete Products, 15025 Oxnard Street, Van Nuys, California.

(243a) A new 1955 four-page basic catalog covering fir plywood grades and application data in condensed tabular form has been released by Douglas Fir Plywood Association. The folder, based on revisions stiffening grade and quality requirements as outlined in the new U.S. Commercial Standard for fir plywood (CS45-55), is designed as a quick easy-to-read reference piece for builders, architects, specifiers and other plywood users. The catalog covers such essential data as type-use recommendations, standard stock sizes of Exterior and Interior types, recommendations on plywood siding and paneling, engineering data for plywood sheathing and plywood for concrete forms, minimum FHA requirements, fundamentals of finishing, and applications for specialty products. Sample copies are obtainable free from Douglas Fir Plywood Association, Tacoma 2, Wash.

(208a) Texture One-Eleven Exterior Fir Plywood: This new grooved panel material of industry quality, is in perfect harmony with trend toward using natural wood textures. Packaged in two lengths and widths; has shiplap edges; applied quickly, easily; immune to water, weather, heat, cold. Uses include: vertical siding for homes; screening walls for garden areas; spandrels on small apt., commercial buildings; inexpensive store front remodeling; interior walls, ceilings, counters. For detailed information write Dept. AA, Douglas Fir Plywood Association, Tacoma 2, Washington.

(205A) Modular Brick and Block: The Modular and Rug Face Modular Brick, the Modular Angle Brick for bond beams and lintels, the Nominal 6" Modular Block and the Nominal 8" Modular Block, have all been produced by the Davidson Brick Company as a result of requests from the building trade and realization that all building materials can be worked together with simplicity and economy only with Modular Design.
The materials now in stock are available from the Davidson Brick Company in California only, 4701 Floral Drive, Los Angeles 22, California.

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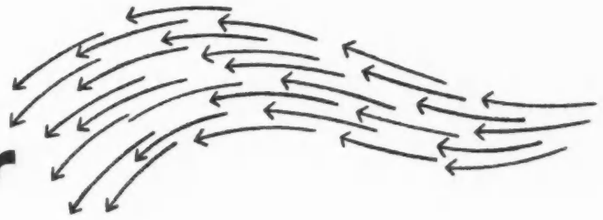

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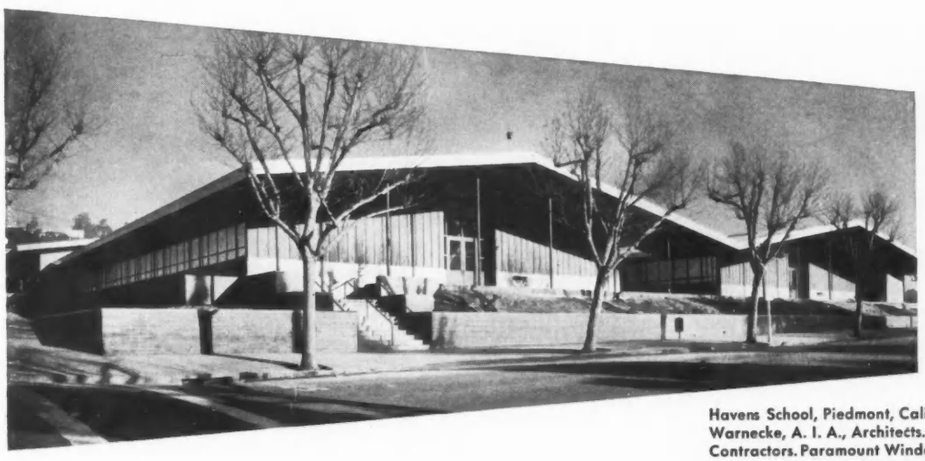

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